SQUARE DANCING

SEPTEMBER, 1985

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SOME TIPS FOR STARTING NEW CLASSES

(see page 11)

official magazine of The Sets In Order AMERICAN SQUARE DANCE SOCIETY

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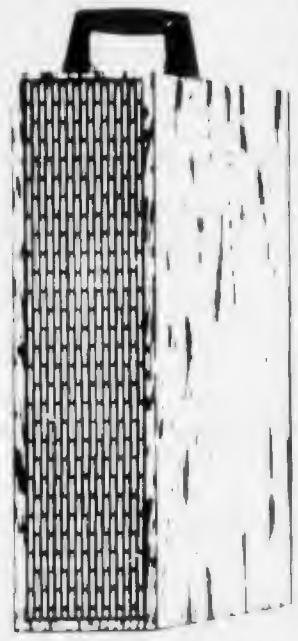
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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

I was very pleased to see Bertha and John Stallard featured in the March magazine. As an ordinary, off-the-street type of dancer, I would like to say on behalf of Bertha and John (who in true form would not blow their own trumpets), could the reason for the minimum amount of time required to teach a new round have anything to do with their ability to put dancers at ease and feeling confident and relaxed? Add to this John's ability to teach and even the most difficult steps just seem to flow.

Colin Crosby
Tauranga, New Zealand

Dear Editor:

Last May we held a Square/Round Dance Telethon for the St. Luke's Regional Medical Center with fantastic results. 308 dancers represented 27 clubs, including one couple from Oceanside, California, and another from Stockton, Missouri. We raised $1,116.10 and danced for six fun-filled hours to 12 callers and eight cuers. We were televised for the entire six hours by one of the local TV stations which covers a five-state area. I cannot tell you the pride I have in the response to this activity. If I can be of any assistance to any other square/round dancer wishing to undertake an event of this magnitude, please contact me.

Bob Young
814 McKinley Street
Boise, Idaho 83712

Anyone undertaking a square dance telethon could make good use of the experience and knowledge gained by Bob. We suggest associations might file away his address for future reference. - Editor

Dear Editor:

Please enter a subscription to SQUARE DANCING Magazine for our club. My own subscription is so popular, I decided the club ought to have their own. Now I'll have mine to refer to for myself!

Glenn Mercer, Caller
APO New York

DearEditor:

In our preparation for the annual trek to the National Square Dance Convention, we realized the need for the Square Dance Directory of Information Volunteers, which you publish

Please see **LETTERS,** *page 63*

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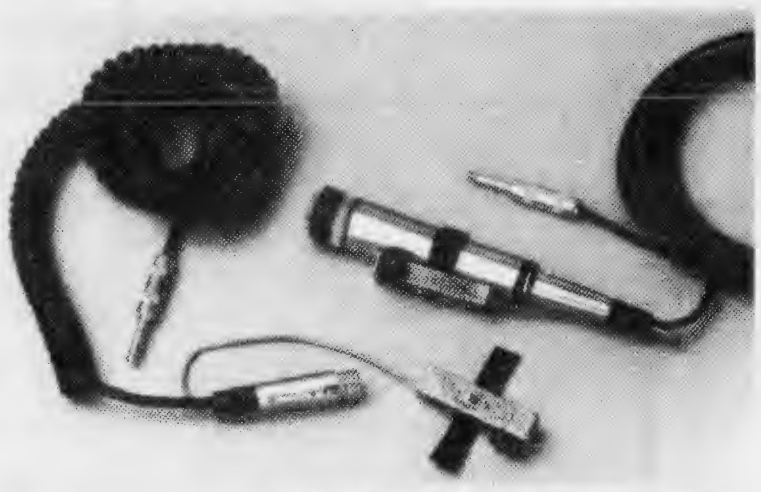


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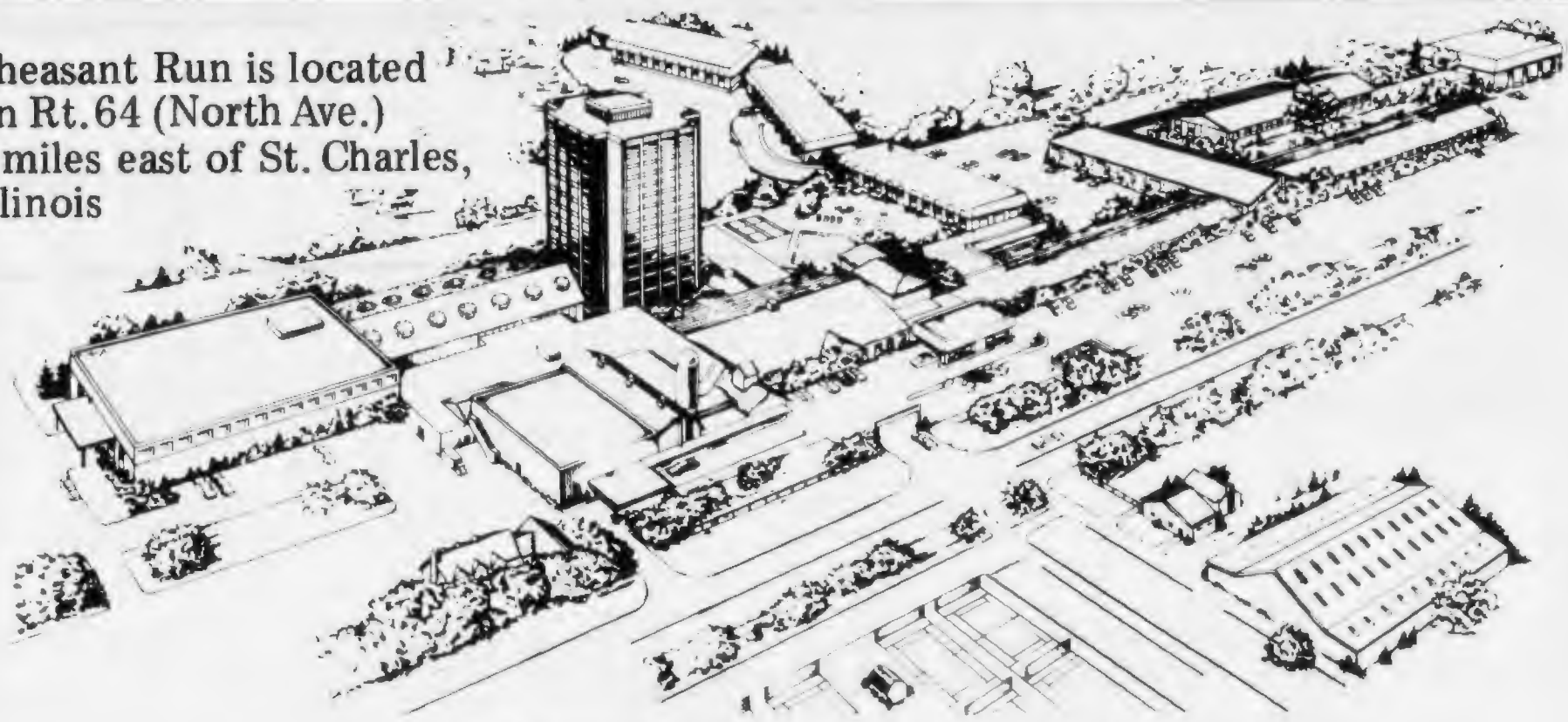
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September, 1985

THE MONTH OF SEPTEMBER brings to mind a number of efforts which were once closely related to the recruiting of new dancers for the coming fall classes. Square dance demonstrations were a common occurrence among various clubs in the 1950's and '60's. A demonstration by a square or several squares of dancers, while not intended as a "show," was a "sampler" of what fun the activity held in store for those who joined its ranks.

Demonstrations differed from *exhibitions* in a number of ways. An exhibition team was usually a well-rehearsed group of dancers who complemented each other in height, styling and costuming. With continual practice, a top-notch group could acquire a degree of perfection while never losing sight of the importance of projecting a warm and happy image. Most significant was the fact that even though certain patterns were rehearsed, the dancers did follow the calls. The groups which were the most pleasing to watch were those who could react to ad-lib calls (not knowing what was to come next) and, because they had danced together long enough, moved smoothly and flowingly while presenting an honest portrayal of the activity. To achieve this, the caller for an exhibition group planned his calls in such a way that it was pleasing, not only from the standpoint of the dancers, but for the viewers as well.

A *demonstration* group was, on the other hand, usually a non-rehearsed display by square dancers with all its naturalness, variations in sizes and shapes of its participants, costumes of the day that were not necessarily coordinated, all of which portrayed the natural color and fun of the activity.

A caller putting on a one-night stand might ask for volunteers from the club to come along and dance a short tip for the others to see. Before taking on something of this type, the caller would plan his calls based on the knowledge of what the dancer would know, so they, in turn, would project a positive image of the activity, something for which they and he could be proud.

Demonstrations *and* exhibitions are often overlooked today and could play a more effective role than they are now in contributing to the activity. Perhaps it's time that we take a fresh look at what makes an effective *demonstration*, how and when to put together an *exhibition* group, etc. For more on the subject see Public Showcase—The Value of Dance Demonstrations and Exhibitions (page 22).

More On Square Dance Week

IN LOOKING BACK on more than ten years of Square Dance Weeks and thinking in terms of September being Square Dance Month, a number of successful promotional ideas from the past come to mind.

One dancers' association in the midwest set up a "speakers bureau" and made its presence known to service groups in the area. Certain members of the square dance community, not only knowledgeable about the activity but versed in public speaking, were brought together and coached briefly on the purpose of their special task force. Then, as requested, they were available for interviews on television and radio talk programs, civic gatherings and service organization luncheons. Armed with flyers about new classes and copies of The Indoctrination Handbook (as bound into the center of your April issue of SQUARE DANCING), the speakers were not only able to field questions and tell a little bit about the activity within the community, but also leave information to help develop future interest.

A club in the Seattle area let it be known to local churches that a *demo squad* of square dancers would be happy to pay a visit to the congregation and give a short display of square dancing. No attempt was made to put on a polished demonstration, but well-costumed dancers, able to dance effectively (and look happy while they were at it) could, with a little notice, give a demonstration of what current

square dancing was all about.

Since the first Square Dance Week, we have heard more success stories from clubs who have produced an "open house" just a week or so before new classes were to begin. Making the rounds of the neighborhood where the club holds its dances, and with club members going after as many of their non-dancing friends as possible, one of the regular club nights would be set aside to let outsiders see what square dancing fun is all about. In some instances a potluck supper was included and the newcomers had an opportunity to participate in a regular club dance evening. Realizing that to sit and watch was not an answer in itself, much of the evening was spend in involving the newcomers by mixing with the more experienced dancers and club members and actually have an evening of easy squares and rounds (mixers) included.

When there were demonstrations by the club members, care would be taken not to allow the dancing to look so complicated that it would achieve negative results. The most effective short demonstrations would be simple dances which the newcomers were involved in and would themselves be dancing later on. In this method they would relate more quickly to what they were doing. There are an endless number of variations to this "involvement" concept, but because in many areas the club is the hub of square dancing, this particular approach has proved successful.

These are just a few samples. Come up with your own ideas that fit your community, your caller and your club and then be sure that your "selling program" is followed up by a successful and happy learning period with the eventuality of converting all (if possible) the new class members into the club.



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Hey There – Let's Get Positive!

WE'RE ALL AWARE that there's been an overabundance of concern regarding the activity in recent months — folks worried about the future and about the direction the activity seems to be heading. If we're smart we'll start right now in *emphasizing the positive*.

It's one thing to be critical of the methods presently being applied to today's square dancing, it's quite another to cry gloom and doom about square dancing in general — so, what say we stop?

Think about it for a minute. Where in the world are you going to find a form of recreation with so much potential for fun, friendliness and good will? This is the dance used to bring communities closer together. This is the square dance that for over 400 years has served in good times and bad to soothe our nation's wounds, bring strangers together and teach us that no matter how serious the problems, so much can be solved by holding hands and dancing, *together*.

Join us, won't you, in thinking, acting *and* talking **POSITIVE** about this great activity.

☐ Helpers— What is your role with the new dancers?

Are You an Angel? Or are You a Devil?

THE NEW CLASS was just beginning. The caller/teacher had everyone in a circle and the first drill to music had gone off without a hitch. Hesitant at first, the new dancers started to clap, then, mixed with the applause, was the natural, friendly sound of square dancers having a good time. Some laughter, a comment or two perhaps, and then the caller's voice: "Congratulations folks, you've only been on the dance floor for a few minutes and already you're square dancing!"

Then, as though to reaffirm the importance of their reactions: "Clapping at the end of a dance is a natural reaction. You clap because you're enjoying what you're doing. You clap because you're having a good time and you find that moving to music is exciting." The caller's words are setting the scene for the coming weeks. Classes, he knows, are the lifeblood of the activity, and without new dancers the program would stagnate and, at least for the immediate area, perhaps dry up and fade away.

Next he introduces his partner and explains the role that she will be playing during the class. Then he goes on, "Each time we meet, we will have three couples of club members with us whose prime responsibility is to see that none of you ever has to sit out one of the teaching sessions. Everything that we will be doing here will be important to your future dancing pleasure, and these couples (a different three each week, perhaps) will be here to make sure that you always have someone to dance with. If you need one couple to fill a square, then one of the helper couples will fill in. Two extra class member couples will mean

THE NEW CLASS

LAST MINUTE REMINDERS:

Have you established the goals for this year's class of beginners? Any project, whether in square dancing or in some other field, needs a goal, objectives, toward which every element of that project will be directed. Whether you are a dancer, concerned with the new crop of beginners, or a caller/teacher about to embark on a new class, it's well to reassess the purpose of the coming year's program.

Never allow yourself to think that class is a temporary period, necessary but not always pleasant, through which every individual must go in order to become a square dancer. Thinking of this type defeats the entire purpose of class time. Class should be a sampler of what is to come. It should be a self-contained period in which the individual learns certain things, most important of which is that square dancing is fun! If it is to be an enjoyable experience, then each segment of class needs to be filled with a sense of excitement and joy.

In the weeks to come, you have the one opportunity of starting the newcomer out on the right foot. Remember that as you go along. Avoid the trap that says "teach them the various movements now, there will be plenty of time later on to teach them how to dance correctly." The same thing might be said about creating a spirit of fun and an exchange of friendship. To take the attitude that class is strictly a "work" period in the dancer's life and that the fun and pleasure will come later, once the basics have been learned, is indeed a misdirection. Unless the new dancers get this pleasure that they have been promised right from the start, they are not going to last long enough to become an experienced club dancer. Allow time for parties and relaxed dancing, for this provides the newcomer with the dancing review necessary to become a good listener, a smooth mover and a considerate dancer.

These thoughts should help you in establishing your goals and objectives for the coming class season.

that two of our club member couples will step in to help out, and should there be a lone class member couple, then all three of the club members will come to the rescue.

"The experienced dancers are *not* callers or teachers. I'll be doing all the explaining and teaching right here over the microphone and if, at any time, you have a question or a problem, raise your hand and let me know. I'll either assist you immediately or wait for an intermission and do what I can to make things clear at that time." Right from the start the class members are made aware of the helping hand they'll get from the angels, but they also realize that the teaching comes from the caller.

It's not always easy to be a helper, to resist fielding questions or showing how to do a movement, particularly one that has not yet been introduced to the class. The reasons for the caller's admonitions are important ones. If he is to be successful in his teaching efforts with the new dancers, then he needs their complete trust and confidence. The experienced dancers, on the other hand, when they accept the responsibility of being a helper, become a valuable part of the teaching process. By simply being in the right place at the right time, doing no more or less than the caller/teacher asks of the rest of the class, the helper/volunteers set good examples which are readily picked up by those new to the activity.

And so, if it becomes your opportunity to help out with the new class this fall, make it a point to be a *good* helper. By doing what will help the caller the most, you can be an "angel," not a "devil."

Some No No's For Helpers

There are a few common traps that angels fall into when not properly briefed regarding their expected role and behavior in the class. If you are to be a helper this year, check yourself on the following points:

Talking while the caller/teacher is instructing is a rude distraction that makes it difficult, if not impossible, for the learner to do what is expected of him.

Being a traffic cop — interpreting the caller's instructions for the dancers is more of a hindrance than a help and is counterproductive to the caller's teaching. Pushing, pulling, shoving or grabbing is extremely unnerving to the newcomer who is trying to learn the movements. The dancer who is pushed through a movement is not allowed to think for himself and consequently becomes a slow learner.

Not conforming to the rules the caller/teacher is laying down for the new dancer adds confusion to the program. The caller, likely as not, is teaching by the universal guidelines set down by Callerlab in the definition, styling and timing of the various basics. If an angel abides by these same instructions, fine. If not, consider staying home.

Dancing when class members are sitting out is not only discourteous but it defeats the purpose of being a helper.

Belittling the caller/teacher by comparing him or her to someone else whom you feel does a better job is not only a disservice to the caller/teacher involved but to the dancers who look up to this person and respect his or her judgment.

Set a good example. There are many natural reactions and attitudes that the caller/teacher will not present in so many words. Your applause at the end of a tip, the smile on your face, your enthusiasm when getting up and into squares as quickly as you are needed, all tend to make the teaching job a little bit easier *and more successful.*

What About Star Tips?

What about them? The dancer who feels that he should be "rewarded" for having taken an evening out of his valuable time in order to "help the newcomers" is barking up the wrong tree. His reward, if any reward is called for, comes with an opportunity to effectively do his part as a helper — nothing else.

Looking for an audience to show off some advanced knowledge is also counterproductive. To expect an opportunity to dance some advanced figures as a means of showing the class members how much you know is not helping and could be a discouraging factor to the new dancer.

The caller, using good judgment, may, at some point in time, decide to pick four couples of class members who seem to be catching on to the instructions well and have them dance a few of the simple figures that have been taught at that point. The opportunity to see one's classmates dance something that has been taught often helps the rest of the class members to understand what is expected of them and how effective the dancing appears when it is done smoothly.

In our search to understand where we're going, this series has covered where we've been and where we are now as a means of forecasting the future. This month we turn our attention to an experienced leader who asks . . .

Here's Your Hat . . . What's Your Hurry?

by Paul Hartman, Wheaton, Maryland

THE SQUARE DANCE EQUIVALENT of this phrase might be: "Here's your beginner's diploma; now get out of here and go dancing anywhere you wish."

During the past decade much has been written and debated regarding the ills that have beset square dancing. And, although a few people have contended that there is no problem, the fact that square dancing is losing far too many devotees is indisputable. What is even more deplorable is that those who depart are leaving needlessly and for the wrong reasons.

With relatively few exceptions, the square dance movement in most areas has been declining or, at best, standing still. This regression is evidenced by the declining membership in clubs, many of which fold up and quietly disappear. What is much more difficult to gauge, however, is the number of potential dancers who leave beginners' classes before completion as a result of total disgust and frustration. There are very few classes that graduate every initial student. Usually only 50%, or even fewer, of those who started with lesson number one remain to receive their diplomas.

The Root Cause

Callers and leaders have come up with many valid thoughts in their analyses of the problem, with most of the reasons cited really being outgrowths of the root cause, rather than the cause itself.

There seems to be little doubt that the root cause is a *lack of proper basic education* for callers. This shortcoming can be broken down into two distinct segments: (1) The skillful use of the very initial basics in interesting and enjoyable, yet didactic, ways in the early stages of beginners' classes, and (2) judicious programming at any level of calling. Some attention — albeit not nearly enough — has already been paid to programming but as for the first point, the amount of knowledge that most of today's teaching callers have in this respect is practically nil. An overabundance of all material that has been taught in callers' classes and schools, and that has been written in articles over the past 10 to 15 years, has concerned choreography, usually beyond Mainstream. Even those courses that do delve into teaching give this crucial subject only a relatively once-over-lightly treatment. And yet, it is the beginners' classes where the greatest loss occurs, thus denying the square dance movement its greatest potential for growth.

Rare indeed is the caller who realizes that to a beginner the very first few basics are every bit as difficult as are the movements in

the second half of the Mainstream program or, for that matter, of the Plus or Advanced programs. Thus most callers teaching beginners' classes rush through the first 10 to 15 basics at breakneck speed, often plunging the learning dancer into utter despair. Why is this so? Simply because most callers do not know how to provide an entire evening of real enjoyment using only the very initial basics. They rush through these fundamental items in order to get to the movements with which they are well-acquainted and able to use most competently.

To teach brand new dancers an excessive number of movements during the first night of class shows a total lack of understanding of the basic principles of good teaching. To compound this shortsightedness by adding another three or four basics during each successive lesson borders on insanity. By and large, today's caller/teacher is not equipped with enough knowledge and versatility to use the very initial basics in a variety of interesting, enjoyable ways without resorting to the crutch of adding more basics simply because* he has run out of suitable material for that evening. In this regard it cannot be emphasized too strongly that the imaginary requirement that a beginners' class must cover all 68 families of calls in the Mainstream program in 41 weeks has reached the point of hysteria and is the cause of immense losses.

And who is at fault? Surely not the well-intentioned, conscientious, dedicated caller/teacher in the front trenches of square dancing. The fault rests squarely with the leadership: The callers who are teaching others to call, the note services that mainly are pouring out constant choreographic enticements and puzzlements, the officers and leading lights of clubs and associations who unremittingly and mercilessly push the teaching caller to push the beginner, the many excellent magazines which provide the badly needed adhesive to bind the world-wide square dance movement — these are the leadership elements that must collectively shoulder the blame.

And even Callerlab, the superb professional organization that has brought sanity to the square dance movement where chaos

* For brevity's sake, the male third person singular in all its declensions will be used throughout to include the distaff side. We surely would not want to leave out any lady caller or dancer.

. . . the very first few basics are every bit as difficult as are the movements in the second half of the Mainstream program . . .

reigned before, has devoted far too small a percentage of its time and efforts to this crucial, most fundamental need. What is even more important, however, is that all these leading elements can easily work in harmony to correct the shortcomings.

Callers/teachers should examine very closely and most objectively their own approach to teaching beginners, rather than simply assuming off-handedly and egotistically that the comments and thoughts expressed herein do not apply to them. They should ask themselves whether they are really able to provide a class enough enjoyment to stimulate such enthusiasm that not one student will fail to continue beyond the initial ten or fifteen weeks.

Modern square dancing evolved shortly after World War II and at first almost anyone could enjoy square dancing after about eight to ten lessons. With the continuing creation of additional basics over the years, more lessons were required to achieve the same end, i.e., recreational enjoyment through square dancing. By the mid-'80s a minimum of 41 weekly lessons was prescribed by Callerlab and even that number is far too low for new dancers to feel comfortable and secure. Callers of yore had to know much less, choreographically, to please dancers and, therefore, callers had less to learn and became competent within a much shorter space of time. Many who had been calling traditional dances gradually drifted into the fledgling modern western movement. These callers were experienced in providing fun for dancers at the very easy level. New callers, then as now, were taught by the experienced ones and so were exposed to easy fun-to-dance material. Most of the material

was learned by rote because other methodologies had not as yet been developed.

Increasingly Difficult for Callers

As occasional new (modern western) basics were developed, the callers had no difficulty in assimilating them at first. Those who entered the profession three to five years later still found that the material they had to master was relatively easy and uncomplicated. But by the mid-1960s the amount of required material had increased by leaps and bounds without any sign of a let up. Calling techniques had also changed. They were becoming quite sophisticated. Thus the new caller found it much more difficult to learn to call than his predecessors. Soon the additions became so numerous that callers began to drop traditional items, as well as those that had come into modern dancing a number of years back, and concentrated on the more recent additions.

Thus, most who have started square dancing calling since the late 1960s have never been taught how to use or create interesting and enjoyable *simple* dances by using the very early, easy basics. It is for this reason that most of today's caller/teachers tend to rush very rapidly past the elementary basics and push and shove the learning students toward more complicated material. We now play games with the number of basics on any given list as though there is something akin to magic in those numbers, and we treat the lists as though they were something holy or inviolate. It all looks good on paper, but is of no help whatsoever in the learning process, and as the lists of basics have expanded over the years, they have, understandably, aggravated the problem.

Groupings Pose A Problem

Another practice that provides no help in teaching students is combining groups of related basics into families and assigning them only one number. This practice is downright deceptive and leads to the belief that all is right with the world. In this manner the number of basics in the Mainstream program has been pared down to a mere 68 in family groupings, even though in actuality there are more than 100 items to learn, of which some require a much longer time to absorb and master than others. For example, the entire circulate family requires infinitely more learning time than to circle right (or left) or even to do the star thru. It is in this manner that callers/teachers, as well as those who have a hand in managing beginners' classes, have been led to lose sight of the principles of teaching. At the same time they have also found that there is very little need for them to exercise sound judgment and a sense of responsibility. All they need to do (they think) is to go right down the list of basics.

Opinions have even been voiced that if it takes 41 two-hour classes to learn 68 basic movements, then fewer lessons would be required if the class hours were to be increased. Hardly anything will act to defeat students more decisively and drive them out of square dancing more rapidly than this totally fallacious reasoning. The basic fact is that the feet will endure only as much as the brain can absorb. The average learning dancer is saturated after 2 or 2½ hours and most of the time will not remember, without considerable review, the basic that was taught the preceding week. Callers/teachers should at all times keep in the forefront of their minds that *repe-*

ABOUT THE AUTHOR: Paul Hartman's experience as a caller began in Baltimore in 1946. A member of Callerlab, a Trustee of Legacy, on the Board of Directors of the National Capital Area Square-Dance Leaders Association, Paul's many years as a respected leader include initiating square dancing in Europe in 1949 and the very special honor of calling at the White House. On the homefront, he has always managed to maintain a regular schedule of teaching classes and calling for clubs in the Washington, D.C. area.

Four decades of participation and dedication to the square dance activity has, undoubtedly, provided Paul with a vast overview of square dancing as it has changed through the years and as it appears today. It is, therefore, not surprising that he, like most of our "grass roots" leaders, is vitally concerned with square dancing's growth and future direction. Paul's ability to express a forthright opinion in written form has resulted in an interesting, thought-provoking concept of what is required of those involved in leadership if square dancing is to flourish happily in the years ahead.

tition is the cornerstone to learning, to retention, and to automatic response. A dancer does not really begin to know a basic until he has done it at least 500 times as a bare minimum.

Piling one basic on top of another during the same lesson will simply result in the student remembering less about each of them the following lesson, and the result over the long haul will add up to proportionately diminishing returns. At this point the following question seems to be in order: What good would it do to shorten the lists to be learned during basic lessons, to rearrange the lists, to add or subtract lessons, etc., when those who teach do not know how to present the first 8 to 10 weeks and defeat the student right from the beginning?

A parallel of sorts can be drawn between the initial 20 to 25 basics on Callerlab's Mainstream list and the basic multiplication table that is taught in the initial stages of a person's basic education in arithmetic. If a student does not acquire a solid foundation in the basic multiplication table in the early days of school and if he does not get to know it instinctively, forward and backward, while awake or when awakened out of a sound sleep in the middle of the night, then there is no possible way for the student to proceed to algebra, geometry, trigonometry, calculus, etc. The same can be said for square dancing. A dancer who does not have *total* familiarity with the initial basics will never achieve true proficiency beyond the initial stage of square dancing and will most likely leave during, or not too long after, his beginners' class, either with great disappointment or in sheer disgust.

The Age Element

The average age of the student is also frequently overlooked. College-age students are at the prime of their learning capability and will breeze through 68 basics (and the family concept) in jig time, whereas a class in which the average student is over 40 will take longer to master the same amount of material. And, as we know only too well, most of the people who get into square dancing are close to 40 or beyond. Added special considerations must also be kept in mind when teaching senior citizens. The question that should, therefore, be asked, in this connection, is not how many basics someone can learn in a given time, but rather how long will the average student in the class (or workshop) require to absorb any given number of basics and get to know them well. In other words, the length of the class should be tailored to the learning capabilities of the students, rather than to impose upon them the demand that they learn a prescribed number of basics within a set amount of time.

It is most regrettable that far too many callers try to rush students through beginners' class (i.e., Mainstream) in order to graduate them by a certain, arbitrarily fixed date. Far too often well-meaning callers suddenly find that, at the tail end of their class, they are quite distant from their goal, and for this reason begin to shovel the remaining basics at the students in excessive numbers. The callers now think that the students have thus been taught the necessary basics to go to dances and join clubs.

The truth of the matter is that the remaining basics have only been *exposed* to the students and the students could not dance them even if their lives depended on a proper response. In this regard, is it possible that Isaiah really had square dancers in mind when he prophesied: "You shall indeed hear but never understand, and you shall indeed see but never perceive . . ." (Matthew 13:10-14 Verses 10-11-12-13 are the forerunner explanations of verse 14). *Exposure is no substitute*

OUR GOAL — To Be SOLUTION Oriented. The purpose of this ongoing series is to search for answers, not just pinpoint the problems. However, until the problems have been identified, finding the answers could be complicated. We have a great many recommendations for a beneficial program designed from all the accumulated facts to date and tied together with proven theories from some of the activity's prime leaders.

Let's accentuate the POSITIVE. We said this earlier (page 10), and that's the road we plan to take. In the coming three issues we will bring this project to a conclusion with recommendations for the future.

for learning and callers who engage in such practices are doing a great injustice to paying students and to square dancing.

Many callers claim that they are unable to keep students in classes longer than about 40 weeks, if they can keep them even that long. Yet, basically, people do not want to leave an activity that provides them with enjoyment. Thus it stands to reason that most people would enjoy dancing once a week if the caller made the dancing experience *fun* rather than work. The basic point cannot be overemphasized: The name of the game is *fun*, and the caller who has the ability to inject this element into his calling/teaching will never experience difficulty in having people come to dance to his calling, be it in class, club, or other dances.

As a rule, students are insecure and apprehensive about venturing into the wild and woolly world of square dancing. Rather than striking out into the unknown, most students would prefer to snuggle away in the security of their class, *if they are having fun.* Many dancers who have been taught properly have commented later that they have never had as much fun *since* graduation as they had in their beginners' class. If the caller/teacher provides his class with *fun*, he should have no difficulty in keeping new dancers 50, 60, or even more weeks in class. Far too many students leave their class because the caller has made the learning process more akin to work than recreation.

Importance of Retaining Fun

If each class night were really enjoyable and the students looked forward to it, then the caller would have no difficulty in retaining most of the students in class for protracted periods of time. In this regard, Martha Graham, doyenne of contemporary dancers, has given us a quote well worth pondering: "It takes about ten years to produce a dancer. That's not intermittent training; that's daily training. You go step by step. In ten years, if you are going to be a dancer at all, you will have mastered the instrument." And she was talking about professional dancers with daily workout sessions, competent teachers, etc. How then can we expect to train recreational dancers in one year or less?

Let's look at a few aspects of today's square dancing that have been said to be the source of our problems, although they are really nothing more than extensions or results of the root cause as identified earlier in this article. There is nothing imaginary or capricious about these factors, but eliminating one or two, or even most of them, will not remove the root cause of our problem, and these factors will ultimately manifest themselves again in similar or related problems.

Peer Pressure Problem

One factor that has seriously contributed to the present dilemma is a very human element that has been identified by a variety of names, such as *peer pressure*, *Plus push*, etc. Boiled down into plain, non-psychological terms, it simply means that in our western culture, and certainly among Americans, most people do not want to be among those who are at the lowest point on the totem pole. They realize that they most likely will not be on the top rungs, but, most assuredly, they do not want to be at the bottom of the heap. Almost everyone wants to be somewhere up the line where he has been led to believe the action is.

It is most unfortunate that callers as well as dancers have fostered the feeling that the participants at the Plus, Advanced and Challenge plateaus are better dancers than the ones in Mainstream or below that plateau, or better than the occasional dancer, including those who participate in and enjoy traditional dancing (sometimes also called old-time or Eastern dancing). Nothing could be further from the truth. There is no doubt that the dancer who restricts himself to traditional dancing could hardly hold his own at a Plus dance or, for that matter, even at Mainstream — not that he would necessarily want to do so and not that he could not learn to do so. But by the same token the dancer who dances only at the upper levels of modern square dancing could hardly hold his own at a traditional dance. Yet both forms are square dancing! Thus, it goes without saying that the ability of the dancer should not be gauged by the level at which he dances or by the number of so-called basic movements he believes he has mastered.

There is obviously another yardstick, and that might easily be how well he dances and how much he enjoys moving on phrase with the music. To foster any other image of the so-called *better dancer* is not only totally fallacious and damaging to square dancing, but it is also a grievous injustice to the thousands of

dancers who enjoy their square dancing to the utmost, attend regularly, support the movement, dance most capably and with beautiful body flow, but, having no desire to move onward, do not venture beyond the easy, initial Basic or Mainstream programs.

The message, therefore, is that callers and dancers *must* stop fosterng and perpetuating the myth that a dancer at one level is better than the dancer at another. Dancers and callers at any capability (i.e., level) should refrain from the practice of identifying dancers below their level as being less capable than they are. Instead, the *fun* factor must be made the paramount yardstick.

Another situation that is said by many to be the cause for a large exodus of dancers is the cleavage that has been generated through the assignment of definite levels of dancing. Although an overwhelming number of dancers consider the establishment of programs (levels) a great improvement over the helter-skelter that existed a few years ago, it is, nevertheless, undeniable that level identification

. . . The ability of the dancer should not be gauged by the level at which he dances or by the movements he has mastered. . .

has caused dancers to leave the movement when they have become forcefully and indiscriminatingly separated from friends. Originally they were told square dancing would bring them great enjoyment and satisfaction; instead they found only heartache when they were barred from dances and when their erstwhile friends began to shun them.

Although there is hardly any doubt that the creation of levels has had a salutary effect, loss of even one or two couples under such circumstances must be viewed with concern. The only possible solution seems to be to impress everyone with the need to be less rigid, to be more flexible and, beyond all, to use a common sense approach to levels lest we hurt the sensibilities of many fine people.

It cannot be overemphasized that the labels we have been assigning to the various square dance levels must be used much more judiciously and discriminatingly than heretofore, i.e., just because we simply hang a tag onto the door of a particular dance hall does not necessarily mean that the world is at peace and everything is in good order.

A large number of events might do well to consider using the rather broad, all-encompassing identification of Club Level and let the caller use his good judgment of calling material which would be *fun* for everyone to dance as long as he keeps at least 80% of the floor moving at least 80% of the time.

These thoughts are not intended to advocate the removal of the current level identification system, but rather as an encouragement for all callers and leaders to exercise good judgment so that we do not run the risk of excluding many dancers, while at the same time discouraging others from coming to a dance because they would imagine that the level will be too low for their believed capability and they would also be degrading themselves by attending.

Too Much, Too Soon

Another sizeable group of dancers who have left and are even at this moment leaving square dancing, consists of dancers who entered the upper reaches of square dancing much too soon. They did so often in direct response to the unceasing urgings and pleadings of other dancers who had selfish motives (their club needed new members or some similar reason), and who promised greater *fun* at the next level. These promises, however, often did not materialize and the newcomers left because they were overwhelmed and overburdened by the demands that were being placed upon them. In many ways they felt betrayed because they were promised greater enjoyment and found instead that they had to work very hard, and even then they were unable to master the intricacies of the upper levels. Their pride was wounded and they felt that they could not drop back and face their friends at the level immediately below. So they simply decided to wash their hands of the entire mess. A number of them have been heard to comment that they did not get into square dancing to find more work rather than recreation. If they wanted to work after hours, they could have stayed a few hours longer at the office or in the shop, which would have

been time well-spent toward furthering their careers.

Possibly such dancers would have been much better off had they been permitted and encouraged to continue dancing at their own comfortable plateau for a number of years longer and then, when they realized that they were ready to move slightly further, they could have done so in a more natural, less harried manner.

If dancers are happy staying at the second-year-of-dancing capability, they should not be pressured to move into the third-year stage simply because other dancers, particularly those at the next level, feel that they should move upward and onward. Well-educated and well-trained dancers will know instinctively when it's time *for them* to move on; and at that point they should have easily available to them all the necessary material telling them how much they should know before moving on, what the next plateau holds in store for them, and what time commitments they will need to make.

Why the rush? Many dancers have voiced the sentiment that it seems pointless for them to work so hard to bring brand new dancers through the front portals with great fanfare, only to have others, quite thoughtlessly, help shove them out the back door in a brief year or two, more often than not with a resounding kick in the seat of their pants.

Problem of Pre-Set Squares

Pre-set squares have been blamed for the ills that beset square dancing. Starting with the latter stages of a beginners' class, the students begin to identify the less capable learners in the class, and they begin to shun them by forming pre-set squares. This practice is also very prevalent at clubs, particularly at clubs at the Plus and higher levels. At some dances the squares are made up a tip in advance and in some cases for the entire evening. More recently computers have been used to help alleviate this problem by setting up squares without regard to the persons who are participating. Nevertheless, many students and dancers have felt shunned and left out by this practice, and visitors in particular have complained that it does not speak well for an activity which boasts of having as its cornerstone philosophy the saying that the activity is "Friendship Set to Music."

On the other hand, those who readily admit to the practice of prearranging squares claim that true enjoyment comes only from *dancing* and not *standing* in a square, and that the only assurance they have that all eight people will be able to function as a true team and will be able to manage to get through the intricate movements is to make certain beforehand that the square consists of dancers of known and proven capability. Some dancers have, however, referred to these practices as "dancing for blood" and many hold the decided belief that it is precisely such behavior that causes students and dancers in large numbers to drop out of square dancing.

. . . It seems pointless to work hard to bring new dancers through the front portals only to have them shoved out the back door . . .

The situation could be corrected very easily by a friendly smile, a handshake, a pat on the back, a word or friendly encouragement to let the affected person(s) know that we (i.e., the square dance movement) care.

It seems that a lot of dancers go through three stages in their development. At the beginning they feel that they are poor dancers and that all other dancers are too good to dance with them. After about two years of dancing they begin to feel that they know almost everything there is to know about square dancing and hence are far too good to dance with just everyone. Some of them never leave this stage and eventually disappear from square dancing. If, however, they stay in it for a number of years, they suddenly discover that it is fun to dance with everyone at every level.

It behooves us now to look at some ideas that might be helpful to callers who are teaching classes. First of all it must be emphasized that there is no one single remedy that a caller can ingest which will instantly turn him into a first-rate teacher who will hardly ever lose a student dancer.

If, however, the caller will examine his current approach with diligence and without any preconceived notions, and if he will accept suggestions for possible improvement with an open mind, he might, over a period of time, improve his ability to keep an ever-increasing number of students in class and thus build attendance at his clubs and dances. But it will happen only through hard work and aggressive research. *And it will not happen overnight.*

Teaching is not a new profession (although teaching others to square dance might be considered new). A caller will find an abundance of material on the principles and practices of basic teaching at every public library and bookstore. Callers should study good teaching techniques and begin to apply them immediately, so the material that is learned becomes ingrained as quickly as possible.

Caller/teachers should contact other callers who have been calling for more than 25 years (as of 1985) and pick their brains for ideas on easy dance material as it was in vogue 25 or more years ago. Local callers' associations could be of help in this regard by making known which of their members who are still active callers have been calling for at least that long. A more organized approach would be for callers' associations to arrange with such senior callers to be available on certain days for consultation.

Senior callers could also make repeated presentations at association educational sessions, making certain that such presentations are also recorded for callers who could not attend. Associations could also encourage senior callers to write up very easy material for publication in their newsletters. Callerlab could be helpful in efforts to locate the most talented and experienced teachers of beginners — teachers with exceptional and proven track records in teaching.

Magazines should encourage veteran callers to send in easy material and publish it prominently on a regular basis. Concentration in this regard should be given to material that can be used by callers during their teaching of the first 8 to 12 weeks and not exceeding the simplest Callerlab basics. The material should be organized in such a way that a particular basic is highlighted and can easily be spotted by a caller who might wish to use it in his next lesson.

Note services should likewise devote at least one page of each issue to provide callers with good, valid information about teaching classes, and easy material consistent with the

Looking For Suitable Material?

The Caller/Teacher Manual, published by The American Square Dance Society (see order form, page 108), is filled with drills and dances that provide perfect solutions for those looking for proven, simple and interesting choreography. Ammunition has always been a prime need for callers and teachers. Not all who call are adept at creating smooth dance patterns that are interesting, or at using a limited number of basic movements that can be called descriptively. For this reason building a collection of fun dances is a significant project for any callers group.

Look around, some of the early Year Books published by Sets in Order, particularly the book "Five Years of Square Dancing" printed in the early 1950s (out of print — but you might run across a copy by asking around), are filled with dance materials described in Hartman's article. We plan to include some workable samples from the past in the coming issues and in a special picture feature next month we'll stress the importance of some of the uncomplicated fun dances that serve as perfect tools for teaching.

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suggestion for magazines as enumerated above. Material provided should be suitable for patter as well as singing calls.

Callerlab's Education Committee should forthwith establish two subcommittees, one of which would engage in a systematic examination of all material of an easy nature as available in 25-or-more-year-old publications, be they magazines, note service copies, SIO Yearbooks, record cue sheets, etc. Such material, if found suitable, should then be published in any of a number of convenient and widespread vehicles. Material which needs some modification to conform with more current applications could be passed to the second subcommittee for appropriate treatment before publication. There is a veritable treasure trove of easy-to-learn and easy-to-dance material available in sources cited above, as well as elsewhere.

NEXT MONTH *and in the coming issues we plan to bring all of the facts, suggestions and recommendations to a conclusion with a suggested workable, proven list of basics that can be taught in 30 two-and-a-half hour sessions and which logically form the foundation for a true Mainstream of fun square dancing.*

It will, however, take an organized, systematic approach to move it to where it will be of greatest utility, or to modify it for today's needs, if necessary. Thus we might once again discover such great beginners' class material as is embodied in the Australian Rollaway, the Chicken Plucker, the Sepulveda Tunnel, the Stepney Chain, the Wheel Around Square, the Broken H, the Weather Vane, and in many others.

There are also other easy and beautifully flowing figures that can be useful at the easy dance level, e.g., the figures in the classic singing calls Trail of the Lonesome Pine (on the Windsor Label), Alabama Jubilee (Windsor), Pocketful of Dreams (Bogan), Tipperary (Balance), Teasing (Western Jubilee), Changes (Balance), and many, many others.

Not to be left out are also various multiple star figures (Venus and Mars, Chain the Ladies Through the Star, Switching Stars, etc.), which teach smooth dance flow, as well as the Ballonet Alamo (also known as Allemande Left in the Alamo Style, a precursor of the Alamo Wave Swing Thru) which is a most helpful aid in teaching new dancers to dance to the rhythm and to act as a team. The Grand Square should be taught very early in the beginners' class, even on the second or third night, because it is probably the best device to teach newcomers basic orientation in the square, not to mention dancing to the phrase.

Callerlab accreditation requirements should be made much more demanding and should specify that a caller either has considerable teaching experience or that he must acquire knowledge in this vital specialty. A certain number of hours that a caller has devoted to learning how to teach should be stated as a minimum, and an applicant should also have to spell out in detail what teaching texts he has studied as well as to furnish a sample lesson plan for the first four or five lessons of a beginners' class which he would be teaching in the very near future or has taught very recently.

A Job For Callerlab

At each of its annual conventions Callerlab should have workshops on teaching conducted by its most competent members (or even outside talent for basic instruction on how to teach). Such workshops should have segments devoted to practical application, should be confined to the general topic of how to teach the first 8 to 10 weeks, and should make available to callers, in written form, abundant material for use in the initial lessons of a beginners' class.

The selection of those who will conduct such workshop sessions is most critical and should be done with the greatest of care. Simply drawing upon the present group of caller-coaches and other leading lights will not necessarily do the trick — some of them will need to attend such instruction themselves. Just being a caller who travels a lot and knows how to please large crowds of dancers is far from enough. Seasoning, long-term teaching experience, and being in square dancing for a minimum of 25 or more years should be among the foremost requirements.

Square dance record dealers, distributors,

Please see
WHAT'S YOUR HURRY? *page 68*

Public Showcase

The value of square dance Demonstrations and Exhibitions

What will it be?

"Hey, that looks like fun – let's give it a try!"

Or,

"Boy does that ever look tricky! No way could I learn to do that."

THE TIME IS EARLY September, the beginning of Square Dance Month. The shopping mall is filled with late afternoon customers and, in a conspicuous corner of the parking lot, an area has been blocked off for a performance by the Dip 'N' Divers Square Dance Club. Happy sounds of a singing call come over the loud speakers and shoppers are attracted to see what is going on.

The purpose of the performance is not so much to entertain the spectators, as to encourage them to sign up for a course of lessons. From the club's past experience, allowing non-dancers to hear and see a bit of square dancing has proven to be the club's best method of recruiting.

Being particularly aware of the opportunity, the caller and the dancers are not about to "blow it" by a demonstration of hard-to-do dances, but, in keeping with past successes, the caller restricts his singing calls to familiar tunes, songs that allow the dancers to sing along on the choruses and hopefully encourage the onlookers to do the same. This small taste of actual participating, if in voice only, is a positive recruiting step that has worked in the past.

Tempted to "throw everything in the book" at the dancers, the caller knows he would be risking a faulty performance and so sticks to simple patterns with eye-appeal and at the same time provides the dancers with the confidence they need to appear to be having a good time, which they must be if the demonstration is to be successful.

Performing on eye level with the spectators, patterns predominating in circles, stars and lines provide the best variety and interest-value for the viewers. Keeping the dances short and varying the patterns and music holds non-dancers' interest at a peak.

One learns quickly that what to the experienced dancer may be challenging and fun may not always come across to the viewer in the same perspective. While they may not seem exciting to dancers, the star figures, lines and circles will be far more interesting to the viewers than many of the new movements which are frequently repetitions of ocean waves and columns.

What About The Performers?

If you remember that you are not only displaying dances that the newcomers will be learning, but introducing to them the types of men and women who will share their class and club experiences, then you will give special attention to how you look and act. Costuming that is attractive *and clean*, homemade or moderately priced, will support the claims that square dancing is reasonably priced.

When dancers wear their fanciest, super-expensive go-to-party costumes, the viewers may be impressed but at the same time decide square dancing is not for them. If what you wear in doing a public demonstration reflects the type of costume a dancer might be wearing by the tenth night of a beginner class—not too plain, not too fancy—you will stand a better chance of not scaring away potential dancers.

"Square dancers are the friendliest people in the world." It's one thing to say it; it's another to prove it. One successful on-going

demonstration group makes it a point, several times during a performance, to have the dancers move out from the dance area and talk to the on-lookers. Avoiding any high pressure tactics, they encourage the people to become a part of square dancing. Dancers often prove to be the best salespeople when they explain what square dancing means to them personally and then answer questions about the activity.

Never overlook the opportunity to put an information card in the hands of a viewer. At some point in time, if not at the moment, an individual may think back on your demonstration and decide that it looked like the type of fun that he or she might enjoy. Having a name and phone number to contact makes the selling job that much easier.

A Few Simple Tips

When dancing in public show that you're having a good time, people comment that even though we say "square dancing is fun" we frequently fail to show it by our solemn expressions. Although we tell them that we are concentrating on the calls and will do our smiling when the dance is over, it's hard to convince others of this. For that reason, when demonstration choreography is simple enough, you can smile, laugh, flirt a bit in a right and left grand and swing as though you enjoy it. (Hopefully you do.)

Today more and more individuals are buying home video recording equipment and cameras. If such equipment is available to you, try, before going out for a public demonstration of square dancing, to shoot from different angles, different dances that may be used at your demonstration. This is the best way to see yourselves as the non-dancers will see you.

Ask yourself, "Is that the type of activity I would like to join?" "Are those people ones whom I would like to know better?" To be an effective demonstration, the participants need not have the appearance of fashion models, athletes or movie stars. They should be themselves, good people enjoying a fun activity they would like to share with others in their community.

A Word About Exhibitions: An exhibition team has a different purpose, different responsibilities and a different commitment than a demonstration group that publicly displays the activity as a means of recruiting others to join them. As mentioned, exhibition groups have strayed away from what at one time was the pacesetter of the activity. Just what is exhibition dancing and what is its purpose and what are its goals? We'll catch this another time in a coming issue of SQUARE DANCING.

CALLERTEXT FEEDBACK

IT DIDN'T TAKE LONG, once the books were in the mail, to hear from a good many leaders throughout the country. We are proud to share some early comments.

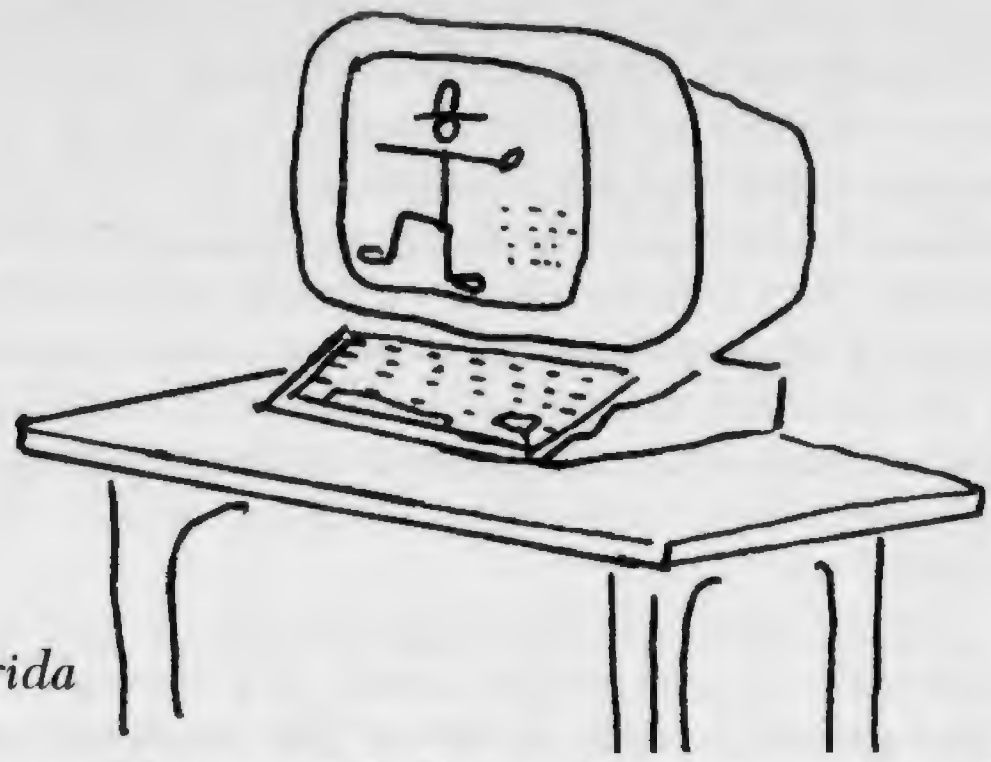
". . . I have called for 30 years and have never before seen such a complete text book. After so many years of calling in so many places, it is easy to feel complacent, but after looking through this book I know I will still learn a few things. . . This will be a reference book for callers for many years to come. . ." Harold Bausch, Nebraska.

". . . At first glance, it appeared to be the history of square dancing. Then as I read, I found the book to be much more. To me, it represented the soul of square dancing. The book is very profound — the work of a master who is full of love and dedication for the activity. Our roots are now preserved for posterity. . ." Nita Page, California.

". . . If every experienced, new and potential caller would read, study, absorb and commit to just those portions that might pertain to his or her behaviour in calling and as a caller, I am positive we could be confident that the best is yet to come for square dancing. . . The CallerText is a masterpiece of clarity and understanding from the technical aspects to the philosophical points of calling. . ." Walt Cole, Utah.

". . . having helped to proof the CallerText in its final stages, I knew the end product would be dynamite. It is! After more than 40 years in square dancing and calling. I am still learning and the CallerText is a prized addition to my library. It is a goldmine of information for callers old and new. Congratulations!" Herb Egender, Colorado.

The Computer Calls



by O.W. "Steve" Stephanson, Jr., Ellenton, Florida

THE DECEMBER, 1984, ISSUE of SQUARE DANCING has impelled me to write this article. A little background perhaps is necessary before I get into the meat of the story.

In 1962 I was teaching Fortran programming to launch control officers in Great Falls, Montana. My wife, Martha, was the computer room operator. We had a 1620 IBM computer with all the peripheral equipment. We were avid square dancers at the time — not quite so avid now. My oldest son was also a square dancer, also in the Air Force, and learning to call. He was a computer buff.

One day our caller asked us to show him the computer. My son, Worth, gave him a tour and a short layman's course in Fortran. The caller, Clark Cummings, asked why couldn't the computer be programmed to write calls? The answer was, of course, it can.

Now the Story!

For a full day Worth asked Clark, "What can you do after a — —? Worth then programmed the computer to write the calls. We really only touched the surface. We used a computer "go to" to get random moves after each initial call, a plus or minus check to see if the dancers were out of sequence. If minus, the next call, or the call before the getout, put them back in sequence and reset the check to plus. To make a long story short, the computer wrote 56 pages of calls, each one starting with a circle to the left, before it began to repeat. A lot of the calls were awkward, though not impossible, and were eliminated, leaving about 50 pages.

Clark used the calls at the next dance. Everything went just fine until halfway through. Then Clark made the mistake of telling the dancers that all the calls were written by a computer. The dance fell apart, no one could do anything, hardly an allemande left, until he put away the computer printer print-outs. Some of the combinations surprised even the caller. I can remember how surprised everyone was some years earlier when someone discovered that Alamo style was a perfect place to start a swing thru. Similar surprises were brought out by the computer.

The Second Part of the Story

I'm sure that many callers have a personal computer. (This is being written with a word processor.) With the present-day languages, a fairly proficient high school programmer could write a program that would turn out reams of calls with combinations that Callerlab has yet to think of. The language to be used for programming would depend upon the computer to be used. It can be made as sophisticated as is desired. Even some of the fill-in patter can be programmed into it.

FALL CLASS INPUT REQUESTED

A difficult task of leadership is gathering data to aid in reaching positive conclusions. Within a moderate area, we understand that some callers and dance leaders will be programming a longer series of lessons for the new dancer as a means of prolonging their square dance life expectancy. If so, Legacy and Callerlab would certainly be interested in the outcome. We, at SIOASDS are also interested and invite your input. Please keep track of the number of enrollees in your class and when the class terminates, let us know the starting and ending totals, the number of weeks in session and whether or not the class has been successful. Your report will be valuable to the preparation of future guidelines.

Whatever has happened to "Red" Warrick?

This pioneer caller of the 40's is still going strong in Texas



HOW LONG HAVE YOU been dancing? Do the names of singing calls like Tweedle Dee Dee, Down By The Riverside, Itsy Bitsy Polka Dot Bikini, or Walk Right Back ring any responsive notes in your memory? Do you remember dancing Jessie Polka Square? Then chances are, you were, and perhaps still are, a fan of "Red" Warrick.

To hit the *bottom line* first, J. D. (better known as "Red") Warrick is well and continues to call in his native Kilgore, Texas, where he has taught and pleased three generations of square dancers.

"Red" started his square dance calling career in 1945. By 1946, he had organized a square dance band and a year later was calling for several clubs and teaching classes in east Texas. By 1948, he had recorded an album of four 78 rpm records. His fame grew. The late 1940's were busy years for "Red" and his wife, Gwynn. "Red's" Jessie Polka Square was a big hit with MGM Studios and was portrayed in one of its films.

Old-timers in the Texas, Louisiana, Oklahoma and Arkansas areas will remember "Red's" calling backed up by the Melody Cowhands, who, together with Red, made very successful personal engagements, moving through Oklahoma, Kansas and ending in Casper, Wyoming, to take part in that state's Centennial.

Throughout the 1950's, "Red" continued to produce records (a total of more than 48 original calls) on the Longhorn label, which, by this time, he had purchased. His calling carried him to 24 states and saw him conducting a very successful weekly, half-hour TV show that lasted for three years.

Warrick's many friends in square dancing included those who attended various square dance vacation institutes, where he was a member of the staff. These included Elkhorn Lodge, Estes Park, Long's Peak Inn, Schilling's Lightening-S Ranch, and Fun Valley Ranch, all in Colorado, and Kirkwood Lodge in Missouri.

Somewhere along the way, Gwynn found it was impossible to keep up with "Red" on his travels and remained at home taking care of their four daughters, Darlene, born in 1946, twins Karen and Sharon, born in 1948 and Cynthia born in 1949. Their son, "Chip" (a latecomer) arrived in 1960.

Estimates are that "Red" has taught over 3,000 square dancers over the years and has been the motivating power for more than a dozen dancers to learn to call.

Highlights in "Red's" calling career included endless public appearances at festivals, conventions and special events around the square dance world. Part of his pleasure over the years is summed up by these words: "There is nothing I enjoy more than to see personalities come alive with the enthusiasm of square dancing."

"Red" Warrick gets great satisfaction from watching dancers and callers as they progress. He has a great love of people, especially family, friends and square dancers. He loves music, dancing and calling, and is as enthusiastic about the activity now as he has ever been in the past.

If you would like to renew an old acquaintance, here's where to reach "Red" — 808 Monroe, Kilgore, Texas 75662.

A History of Square Dancing

By Ralph Page
Keene, New Hampshire



For fourteen issues of this magazine, starting in November, 1972, the readers were treated to a series of articles by the late Ralph Page. No contemporary researcher was better qualified to track down the roots of square dancing in this country than Ralph, and in his articles which covered a wide span of time, he was able to capture the significance of square dancing and the important role it played in the growth of this young country. Thirteen years have gone by since the articles started and with his passing earlier this year, his words and the results of his research are even more meaningful. Here are a few excerpts from some of the earlier articles.

MOST OF OUR EARLY SETTLERS were Puritans and it is high time that someone stood up and said something in their favor. Not all of them were pickle-faced killjoys. I have often wondered how the idea ever started that all the New England clergy objected to dancing. The Puritans had justification for their approval. Dancing masters taught manners, and manners were a minor branch of morals. It was as simple as that. We may smile condescendingly at the idea of our Puritan forefathers devising moral reasons for something that is plain, ordinary fun; but if anybody has seen how square dancing improves the morale of underpriviledged children as I have, he will know what the wise old Puritans also knew.

Early in the history of dancing in America we can see the beginning of the importance of these old-time dancing masters. What were the dances that they taught in these early days? Almost certainly the majority of them were country dances, with an occasional dance in square formation, with once in a while a dance performed in a big circle. One particular form of the country dance became known as *Quadrille*. As may be imagined from the name, the Quadrille was a square dance. The music for it had five movements or figures in different time signs.

In 1713, everybody who wanted to was dancing. Even the ministers and the Baptists! For "ordination balls" became the recognized feature of welcoming a pastor. When John Brown of Providence, R.I., moved into his new home, he celebrated the occasion by a dance, the invitations to which were printed, after the fashion of the day, on the backs of playing cards.

☆ ☆ ☆

When General Washington came to visit Rochambeau a ball was given for the General by the French officers. As Washington opened the ball with beautiful Miss Champlin, Rochambeau took the instruments and played the dance selected by the partner of General Washington, *A Successful Campaign* followed by *Pea Straw* and *I'll be Married in my Old Clothes* and *Boston's Delight*, in honor of the guests from that city.

☆ ☆ ☆

When studying the history of social dancing one observes time and time again the operation of an unwritten law—the dance must fit the dancing space. When the English country dances were taken to France, the English were inclined to dance in large public assemblies where the longways type of dance was

appropriate. The French, however, were inclined to dance at home, and the French salon was square, or nearly so. Before too long, French dancing masters made their own adaptation of the contredanse in the form of a square for eight. This was called alternatively the *cotillion or contredanse Francaise*. It was popular in America from about 1760 to 1820. The name cotillon (Anglicized as "cotillion") means a "petticoat," more particularly a peasant girl's petticoat. This was the begining of our American Square Dancing in French salons. True, we have come a long way, but everything starts somewhere.

☆ ☆ ☆

The American Revolution was conservative in preserving of the status quo by keeping the traditional English liberties. The division with England was political, not cultural. Therefore we did not invent a new type of dance, but expressed our revolutionary ardor in new dances of the old type. "Stoney Point," "A Successful Campaign," "The Defeat of Burgoyne," and "Clinton's Retreat" were created by the dancing masters, given names commemorating events of the war, but still keeping the prevalent country dance formation and using English terms for the figures involved.

We read in *New England Highways and Byways* of a hotel in Greenfield, Massachusetts, the Smead Tavern, where in 1836 a series of six cotillion parties were held. Expenses for the use of the hall that night were $3.00; musicians $2.00 per man; prompting $1.00.

☆ ☆ ☆

The name "quadrille" (which is derived from the Italian "squadra") originally applied not solely to dances, but was used to denote a small company or squadron of horsemen, from three to fifteen in number, magnificently mounted and caparisoned to take part in a tournament or carousal.

☆ ☆ ☆

The years between 1820 and 1850 might be called the "building years," or "formative years" of square dancing. In the hands of the dancing masters located in the larger cities in the Northeast, such as Boston, New York and Philadelphia, they were slowly being molded into a more or less static form that was to persevere for the next one hundred years. Complicated figures were discarded for the easier ones like right and left, ladies chain, balance and turn partners, promenade four, head two couples forward and back, ladies grand chain, grand right and left and an occasional grand square.

It was probably in this era—the 1820's—that we began to "call" the dances. No one knows who was the first to do it, nor the date of that first time. George Saunders, advertised himself as a "Professor of Music and Dancing;" let's read some of his "observations on calling figures." "Every caller should have a good variety of figures, well arranged, but easy; and never, unless on some particular occasion or request, call wild, crooked and outlandish figures that mix company up together, where they are left to get back to their places the best way they can."

Saunders has this to say about the music for the dance: "Hilarity, mirth and cheerfulness are characteristics of dancing; consequently the music requires to be played in a bold and majestic manner, with a great deal of fire, life, and animation, with strong accentuations, square bowings, and in strict time. Easy music, that which is most pleasing to the ear as a general thing, gives the best satisfaction for dancing."

Kitchen Junkets

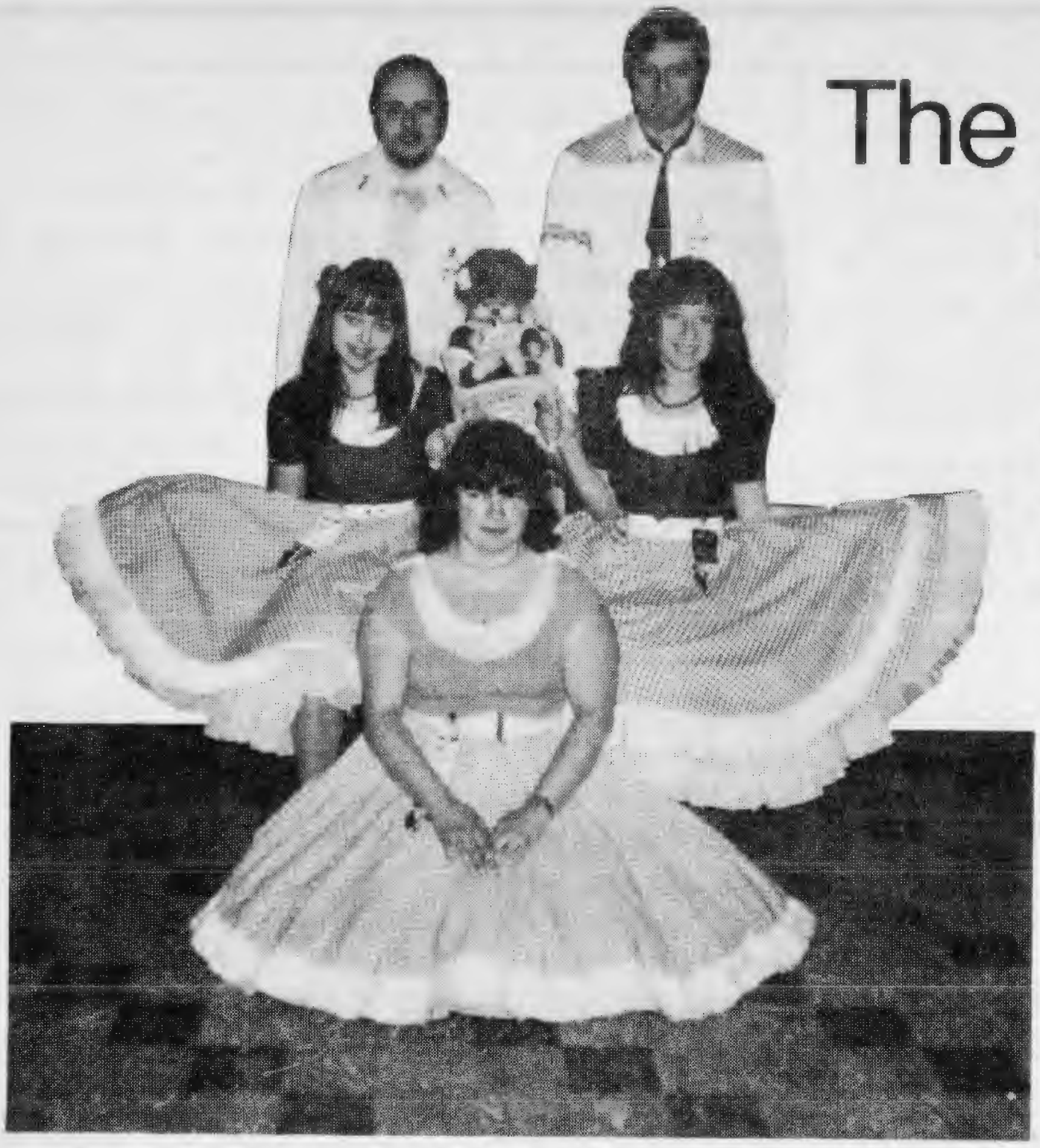
Mention should be made here about the "kitchen junkets" held in larger homes of country people. Not every home was big enough in which to hold a dance for a few sets of dancers, but many were, and here in the late fall and early spring would be held these "junkets." They were not public dances in any sense of the world and no admission charge

Please see **HISTORY,** *page 69*

Ralph Page, for a period of more than 25 years edited, in his own inimitable manner, a homespun magazine, *Northern Junket*, directed primarily to American dancing, but covering far more in the wide scope of American traditions and heritage. Roger Knox, in working with Ralph's widow, Ada, is making back issues of Ralph's magazine available to those who might like to build up their collection or get a taste of the Page humor and personality. For information write to: Roger C. Knox, 702 North Tioga St., Ithaca, New York 14850.

The All Seasons Dancers of Belgium

by Members of the Club



Board members of the All Seasons Dancers surround their mascot, Mon Chi Chi.

BACK IN 1982 there was a small group of square dancers, willing to keep on square dancing, but they had no caller. One of them, Ingrid Cornelis, decided to do something about it. With the approval of the other



Badge for square dance students



Badge for square dance graduates

dancers, she started to call. She founded a new square dance club, called the All Seasons Dancers. This name represents, of course, the four seasons during which we keep on square dancing, but it also stands for the good and the bad times every club has. And thirdly it says that square dancing is as well for young ones (spring) as for elder people (fall).

Ingrid found a hall in Schoten, near Antwerp, where the new club could dance. She went for her black badge at the Fall Round-up in 1983 and got it easily. (Note: Ingrid is the only female caller in Belgium.) A real campaign was organized to attract new people. Some left after a while; some stayed.

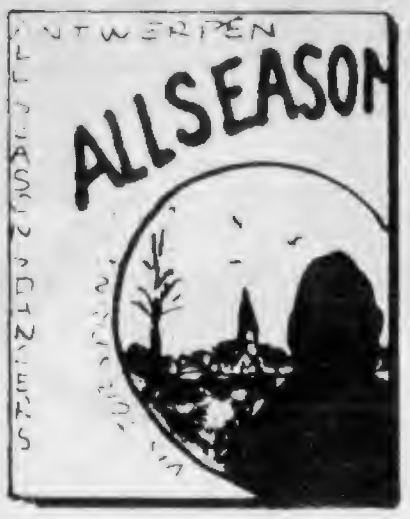
Ingrid and Guido Gircour learned to round dance in Brussels. To give our members the same opportunity, Guideo became our cuer. At the Summer Jamboree '84, he got his black badge. So the All Seasons Dancers are now a square and round dance club!

One way to make publicity for square dancing is to give demonstrations and for those occasions Ingrid designed special clothing. The ladies wear a gingham skirt, each in their own favorite color. The blouse is in the same color. Both skirt and blouse are hemmed with fringing. The men wear black trousers, white shirts with yokes the same color gingham as their partner. This clothing seems to give our demonstrations a special effect as we get many enthusiastic reactions.

Mostly we are proud of our little mascot who joined us at Christmas-time in 1983. Its a Mon Chi Chi (monkey) and we have called her Allemande Left. She's dressed in a white shirt with all our colors of gingham on her shoulders and a skirt in these same colors. She wears a real petticoat underneath. Of course, she also wears our badge. All the ladies of our club have a little Mon Chi Chi hanging on their badge with a little piece of gingham in their own color.

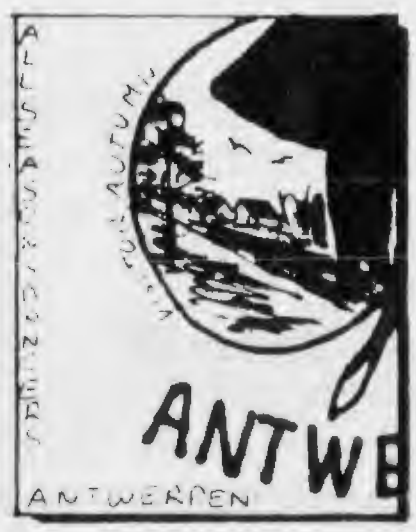
Although the All Season Dancers is still a small club, the members are dedicated to square and round dancing and to our club. They work very hard to spread square dancing and its fun and friendship over all of Schoten and neighborhood.

Visitors' badge for spring



for summer





for autumn



for winter

Badge for round dance graduates





Badge for round dance students

ON THE RECORD and



ROUND DANCES

HOME SO FINE — ESP 004
Choreographers: Jim and Dottie McCord
Comment: The steps to this dance are not difficult. However, the musical structure is different. One side of record is cued.

SUGAR BLUES SWING — Belco 331
Choreographers: Bill and Virginia Tracy
Comment: A fun to do two-step and the music has the "blues" sound to it. There are cues on one band.

SAY YOU LOVE HER —
Flip side to Sugar Blues Swing
Choreographers: C.O. & Chris Guest
Comment: This is a reissue of this two-step routine. It is not difficult and the music is pleasant.

SINGING CALLS

EVER CHANGING WOMAN — Bounty 100
Key: D Tempo: 128 Range: HB
Caller: Bob Kuss LC Sharp
Synopsis: (Intro, break & end) Sides face grand square — four ladies promenade — swing — promenade (Alternate break & end) Circle left — men star right — allemande left — weave ring — swing — promenade (Figure) Heads square thru four — corner do sa do — touch a quarter — split circulate — boys fold — ladies lead Dixie style to ocean wave — boys trade — left swing thru — girls run left — promenade.
Comment: The music on this recording is most adequate and the calling could be clearly understood from the floor. Mainstream choreography offers a split circulate and a left swing thru. Rating: ☆☆☆

JACQUES PIERRE BARDEAUX — Rhythm 184
Key: C & D Tempo: 130 Range: HE
Caller: Pat Barbour LC
Synopsis: Complete call printed in Workshop.
Comment: Pat does one of his best jobs on this tune. The music is steady with nice beat and melody line not difficult. Figure is Mainstream all the way. Rating: ☆☆☆☆

YOUR SWEET LOVE — Chaparral 411
Key: A Flat, A & B Flat
Tempo: 128 Range: HC
Caller: Beryl Main LD Flat
Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — into middle square thru — right and left thru — veer left — ferris wheel — square thru three quarters — swing corner — promenade.
Comment: A familiar tune known by most of the dancers. The melody line will certainly help the callers use it. Figure is Mainstream all the way with a ferris wheel. Music as usual is good and offers a key change. Rating: ☆☆☆

FOOLS RUSH IN — Square Tunes 216
Key: A Tempo: 120 Range: HC Sharp
Caller: Randy Dougherty LC Sharp
Synopsis: Complete call printed in Workshop.
Comment: A nice well known melody put to a Mainstream figure. Some different, interesting moves are included in the choreography. The added voices assist. The music is above average. Rating: ☆☆☆☆

YAKETY YAK — Rhythm 187
Key: B Flat Tempo: 132 Range: HD
Caller: Wade Driver LE Flat
Synopsis: (Intro) Circle left — left allemande — do sa do — left allemande — weave ring — swing — promenade (Break & end) Four ladies promenade — swing at home — join hands circle left — left allemande — weave —

Please see **RECORDS,** *page 74*

HOW TO USE THE RECORD REPORT

All singing calls are checked and rated by our reviewer and by dancers who dance to each recording. Recording quality, instrumentation, clarity of commands, presentation, body mechanics, flow of dance and choreography are all considered. The rating is given on an overall consensus although an outstanding or a detracting feature in one or more points may contribute to the final rating. The tempo, key and range — high and low — are included for each singing call, while the key and tempo are included for hoedowns. Whether you individually agree with the review is not as important as it is for you to be able to count on the consistency of the reviewer's comments. Comparing these with your own viewpoint will allow you to determine which records are most suitable for your own use. Star ratings range from ☆ to ☆☆☆☆☆, or below average to outstanding. A synopsis of each singing call is included while selected records are reproduced in their entirety in the Workshop section of the same issue.

LADIES ON THE SQUARE

A Fashion Show



AT SOME POINT in your square dancing, you may be tapped to be part of a fashion show. This might be as simple as presenting square dance costuming to a beginner class; it might be as elaborate as a show at a large festival or convention, or there are all sorts of "in-between" fashion shows which take place. Whatever the case, there are some basic suggestions to consider. Conversely there are some specifics which arise only at the larger events. Let's take a look at what some of these might be.

Basic Do's and Don't's

Enjoy what you are doing. Your inner feelings generally are conveyed to an audience.

Smile. The most beautiful thing you can wear is a happy face.

Practice. Knowing where you are expected to walk, turn, twirl, etc., and practicing it ahead of time will make you feel confident and at ease. If you are to have an escort, practice with him so you are comfortable together.

Think tall; think up. Lift your torso; lift your chin. This will have the effect of giving you a better body line, a smaller waist, a smoother bodice, a beautiful neckline, etc.

Be aware of makeup. Depending on the lighting, you will probably need to use more than you normally wear. Check this out with the show's coordinator ahead of time.

Wear hose. Bare legs are seldom attractive.

Wear pantalettes or some similar underpinnings. This is expecially important for any work on a stage where the audience level will be below you.

Do not chew gum.

Keep jewelry to a minimum, being certain it is coordinated with your outfit.

Know where you audience will be. This will dictate your turns, pauses, etc. If you work with a partner, be sure he does not hide your dress when you stop for the audience to view your outfit.

Work with the moderator (if possible) ahead of time so you will know what is being said about your dress. This way you can assist with an indication of your hand or a twirl, any point she may highlight.

Some Additional Helps

If your fashion show is to be a major production, it could be helpful to have a professional model or someone who has experience in this field come and work with the participants ahead of time. No one expects square dancers to be professionals, but a professional-appearing performance will be appreciated by the audience.

If your fashion show is simply presenting costumes at a club or class level, a more relaxed approach can be taken. Good taste, happy people, well-groomed individuals, variety and coordination of costumes should be a part of every show, large or small.

Post a schedule of the participants so the models can refer to it. Jane may know she follows Susan, but in the excitement of the actual activity, she might forget.

Provide assistance for the models with their dressing and makeup. Have a mirror (preferably full length) for them. Dressing rooms or available space will be needed to change and/or to leave personal belongings. This should be well lighted.

Remind the models to listen to the commentary when they are "on." The commentator may deviate from the script and call attention to something in particular. The model can follow this cue in an appropriate manner.

Consider the use of some musical background, even just softly playing a record.

Please see **LADIES,** *page 70*

MOSTLY MODULAR

by Cal Campbell, Ft. Collins, Colorado

LAST MONTH this column discussed the idea of geometric patterns as being important to choreography. I learned to square dance when most of the dances were set routines and whole dances even had names. Some of the most beautifully choreographed square dance routines were written in the late forties and early fifties and are largely impossible to duplicate with our modern square dance terminology. They were not easy and required quite a bit of practice to master. On the other hand, once you knew the dance, there was a great deal of joy in realizing that you were dancing something that required the coordination of all eight people and produced a pleasing pattern. There was never any question about the fact that the music was very important to the dance. The two fit together like a hand in a fine glove. The dances were not drills — they were dances done to music, well-called and with some thought behind them. Even though we can't reproduce some of these dances we can strive to reproduce some of the same choreographic feeling. All it takes is some planning and preparation. The following two set-ups get all eight dancers involved very quickly.

ZS–ZB	ZS–ZL
Sides flutterwheel Star thru Zoom Centers flutterwheel Pass thru	Head ladies chain Heads star thru Double pass thru First couple left Second couple right

In the following zeros the theme used in the box set-up continues with the zoom being used to weave the dancers across the floor. The box zero flip-flops the square and can be used very effectively twice through. The line zero turns the square one quarter and uses a ferris wheel. If you take the time to really examine the choreographic pattern the dancers move in you will find that this is a very pretty module. It also can be very effective when danced twice through.

ZB–ZB	ZL–ZL
Right and left thru Dive thru Zoom Centers pass thru Right and left thru Dive thru Zoom Centers pass thru	Half square thru Trade by Veer left Couple circulate Ferris wheel Centers pass thru Star thru

The two following getouts use a turn thru followed by a left allemande. They are both quick and continue the idea of a continuously flowing pattern involving all four couples in the action. If these modules are called with proper timing the dancers never have to stop moving from the time the routine starts all the way through the left allemande. That's *dancing*. Compare this to some of the stop-and-go choreography we see on the dance floors today and which one would you rather do?

ZB–AL	ZL–AL
Split the outside two Around one to a line Everybody turn thru Left allemande	Pass the ocean Swing thru Girls trade Turn thru Left allemande

The above modules are very simple examples of choreographic planning that should be a part of every caller's preparation for a night of dancing. Even sight callers should strongly consider these concepts. As sight callers you may not feel the need to memorize modules, but you should feel the responsibility to provide the dancers with choreographic material that shows an appreciation for having all eight dancers moving smoothly and in a large pattern. If you don't, why bother putting the dancers in a square. Just have them line up with a couple facing a couple. The bottom line is that regardless of whether you are a memory, module or sight caller, you should spend a lot of time studying the choreographic effects of your material and take advantage of geometric patterns to add variety to your dances. More thoughts next month.

ADVANCED DANCING

by Bill Davis, Sunnyvale, Calfornia

It's Not On The List

MANY ADVANCED DANCERS, and some callers, seem to feel that the lists of calls used to define the various Callerlab programs are the whole story, or at least 99 & 44/100% of the characterization of the program. This is somewhat understandable inasmuch as their background has typically been the Mainstream and Plus programs. In these programs there is a tendency to use the lists as a complete definition of the program. That there is a real difference in the minds of most callers and dancers in the Advanced and Challenge program can be illustrated in several ways.

One of the first ways is to look at the philosophy of the definitions. At the Mainstream and Plus levels the Definitions Committees opted to provide an exhaustive list of starting formations for each call. They took the position that a call could/should not be used from any formation not specifically named in the definition, even though the definition might allow it. The Formations Committee was asked to provide the necessary names for commonly used but unnamed formations because the Mainstream Definitions Committee wanted to include them explicitly in the definition.

The philosophy of the Advanced and Challenge Definitions Committees was quite different in this regard. The Advanced and Challenge committees decided *not* to imply limitations in the use of the call (which could follow from a list of starting formations). Hence, the preamble to the Advanced and Challenge definitions states that listed starting formations are typical and, therefore, others that fit (perhaps not even invented yet) could be perfectly legal and acceptable. This leaves to caller judgement the use of some shoehorned, off-the-wall starting formation. It also means that those who opt to go into the Advanced and Challenge programs should expect, or at least not be surprised by, call usage that might be termed non-standard.

Concepts and Other Fractions

There are two areas of Advanced and Challenge in which the dancer is especially vulnerable to exposure to a familiar call in an unfamiliar environment. One is in the area of concepts such as: as couples, in tandem, all four couples, all eight, siamese, blocks, etc. In the definitions of these concepts several calls may be listed as typical. They are not the only ones allowed or acceptable. Some callers and dancers do not understand this. Some recognize but do not accept it. However, it is my observation that the majority of the Advanced and Challenge community recognize the legitimacy, and even the appropriateness, of non-delimited concepts.

A related conceptual area is that of fractionalization. Some claim that because two-thirds recycle exists explicitly on the C-1 list,

Please see **ADVANCED,** *page 71*

EXPERIMENTAL NOTES

Compiled by Ray Rose, Van Nuys, California

CROSS CUT: From parallel diamonds, hour-glass, inner locked diamonds: Centers circulate the formation, while points crossover circulate.

From a static square:
Heads square thru four . . . swing thru . . . men run
Girls hinge . . . Cross Cut
Bend the line . . . pass the ocean . . . men run
Bend the line . . . allemande left

TAKE A GOOD LOOK



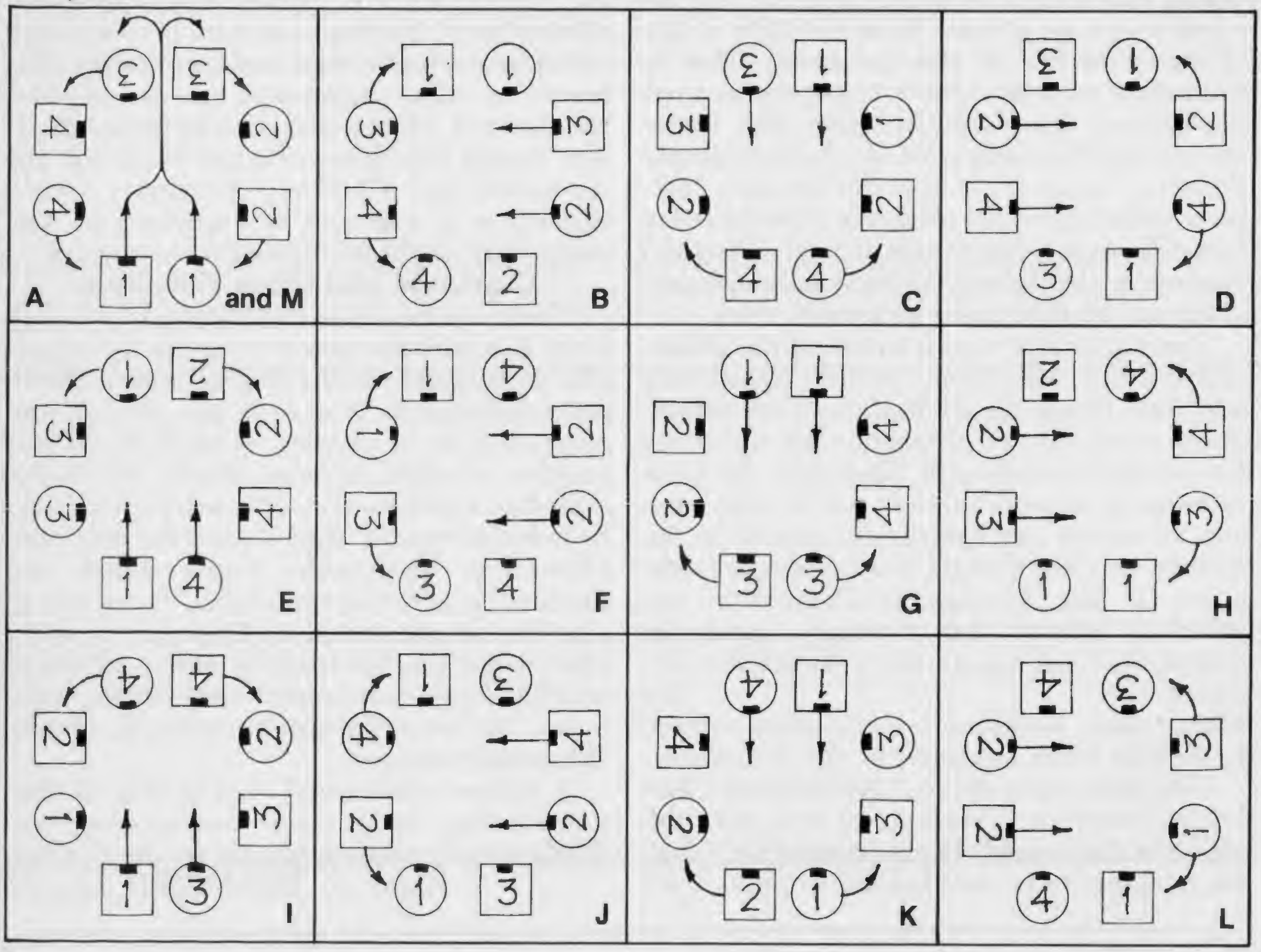
JOE BARBARA

a feature for dancers



HOW GOOD ARE YOU?
TRY WHO's ON FIRST?

a gimmick by Dan and Madeline Allen



BARBARA: Want a dance with few if any basics? Then try this one on for size.

JOE: It's a gimmick and you wouldn't want to use it often. Here's the principle: The caller designates "couple one" and that couple moves down the center (A), splits the opposite couple, does a U turn back (turning away from partner) to take the place of couple number three, and all the other dancers, move independently in the direction they are *pushed* to fill the next position as in (B).

BARBARA: That's the idea. When the caller next calls "couple two," the couple in number two position moves down the center, splits the opposite and does a U turn back pushing the dancers one position left or right to fill up the vacancy.

JOE: This action is continued to hoedown music following the caller who directs the dancers in order. Next would be couple in number three position and then the one in the four spot. Then, he starts over again until finally all have been returned to their starting locations. The numbers will serve as guides.

The Dancers Walkthru

BE A PRO-FRIEND

reprinted from The Hourglass,
Houston, Texas

PHIL KOZLOWSKI, writing in *Square Notes*, published in Cincinnati, Ohio, suggests that square dancers might do well to find out what other square dancers do as a profession and thus be able to use the services of one another in various ways.

He writes, "In the last five or six years I've come in contact with a lot of square dancers and have made quite a few friends. We talk about each others' jobs, interests and hobbies." Then he goes on to tell how he was able to make use of square dancers' services because he happened to know what they did. And he continues, "This is the whole idea of Pro-Friend. Just stop and think of how many of your square dance friends do that special job or have that special talent to do the job you might need done."

A Listing

He is carrying his idea one step further and is publishing a listing for his city of anyone who cares to include his profession or skill, address, telephone number and area covered. There will be a minor charge for the listing.

This idea could be considered by others — clubs, associations or areas — as a service to dancers. In the past many clubs have members list their talents and hobbies and have made use of those abilities at holiday times or for special dances or club outings. Perhaps something similar could be adopted so that club or association members might know what others do professionally. There's always a need whether someone is a carpenter or a glazier, deocrates cakes or tutors in mathematics, is a mechanic or a lawyer, does graphic art or teaches piano.

What about it? Can you or your club use a Pro-Friend?

BADGE OF THE MONTH



The Promenaders Club of Sydney, New South Wales, Australia, is 23 years old and welcomes all visitors who might travel their way. Dances are held in a school in St. Ives, a suburb of Sydney, to the calling of Tom McGrath.

The red, white and blue club badge includes a familiar figure connected with this land down under — two kangaroos. Why not plan a holiday sometime soon and combine it with square dancing in Australia? You'll be glad you did.

A note for the future: In 1986 South Australia will celebrate its 150th birthday. April 25-28 will find the 27th Australian National Square Dance Convention in Adelaide. You may wish to plan ahead.

FREE ADMISSION WHY NOT?

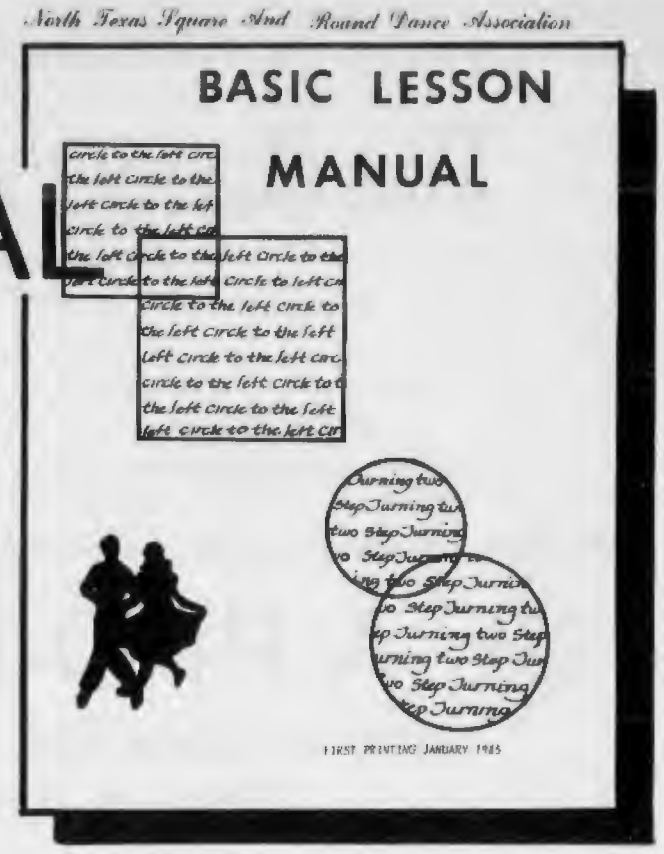
A SERIES OF SUMMER dances held in Cambridge, Massachusetts, obviously made use of a building with no air conditioning. The flyer for these dances including the following: "Free to the first three people who bring window fans."

Why not? A simple way of helping with the air circulation resulting in a more pleasant evening for those attending, and a modest but appreciated reward for those who complied with the request.

Wonder what happened to the fourth person who showed up with a fan?

The WALKTHRU

BASIC LESSONS MANUAL



Published by North Texas Square and Round Dance Association

IN 1984, NORTEX devoted much of the year to gathering information, compiling data, surveying, questioning, tabulating—all with an eye to putting together "A Basic Lesson Manual" in the hopes that it would "enlighten and prove helpful to all club presidents and officers in organizing and giving square dance lessons." A five-couple committee served as an Advisory Committee for this ambitious undertaking. John and Mary Ann Smith, past-presidents of NORTEX and members of the committee who did much of the writing, shared the results, 40-plus pages, with us. While it is not possible to include this entire, in-depth study here, we have repeated a portion which might assist other areas.

As September seems traditionally to be a time for new classes to start, why not keep records this next year and then compare them with other callers and clubs in the area next summer to see what might be learned? The findings could serve as waymarks for future classes. With that in mind, here is some idea of what the NORTEX Manual contains and some of the information they gleaned from classes and clubs in the North Texas area. The Manual was published in January, 1985.

Manual Contents

Briefly the Manual includes: History of NORTEX, List of Educational Material available from the Association, Suggestions for the Beginner Dancer, A Graduation Ceremony for Classes, How to Form a Club, A Questionnaire for Clubs, Survey Results, Lists of Basic, Mainstream, etc., figures, Description, Styling and Timing of Figures, articles on Education, the History of Square and Round Dancing in Texas, etc. Much of the material has been reprinted; credit is given to the original sources.

Highlighted Sections - Lessons

Clubs conducting beginner classes were asked to complete the following questionnaire:

(1) How often does your club offer lessons?
(2) The last time your club offered lessons, how many prospects showed up?
Did you continue? Yes No
(3) If no, did you place the students with another class?
(4) If yes, how many lessons did you give?
(5) Did your own club caller give the lessons?
(6) How many students (individuals) graduated?
(a) Of this number, how many joined your club?
(b) After 6 months, how many are still active dancers?
(7) Hall expense? Type of hall?
(8) Instructor's fee?
Charge per individual dancer?
Your club name:
Number of club members:
Comments:

(It is interesting to find that Al and Jean Jesse, chairmen of the NORTEX Lesson Advisory Committee, conducted two surveys of some 10,000 dancers.)

Survey Results

While your area may be diametrically different to that of North Texas, you may still find their statistics interesting.

Of 393 squares of students, 188 squares joined clubs, or 48% of the new dancers stayed.

In the spring, 1984, survey, 80 clubs out of 100 participated, with these results:

Average number of members per club: 57.5

90% of the clubs used their own callers for teaching lessons.

25 students was average class size.

70% of these students graduated.

2/3rds of the clubs give lessons in fall, starting in August; remaining 1/3 start spring lessons in January.

Average number of lessons per class was 17.8.

Callers expected less money when classes

were smaller. Clubs and callers work together. Average instructor fee per lesson is $23.97.

The average student charge was $22.26 per person, per set of lessons.

Clubs used the following places for lessons (with 60% of the clubs having no hall expense): Recreation centers, dance studio, school cafeteria, civic center, community center, church, KOA recreation center, machinist hall, home, school gyms, club house, nursing home, private hall, Moose Lodge, American Legion Hall.

Comment from a Club

"Our club feels strongly that the transition period from graduate student to accomplished dancer deserves added attention. The following recommendations are made: (a) Each club should have at least two Student Hoedowns during the teaching period. (b) Dances held immediately after graduation should have no unexpected Quarterly Selections or Plus call thrown in."

NORTEX replied by giving two places newer dances can always go; Joe Lewis' Double Start Square Dance Club in Dallas, and Melton Luttrell's Student Hoedown at Swingtime Center in Forth Worth. NORTEX further recommend that clubs check their area publication, *Promenade*, for current listings of Student Hoedowns.

Some Suggestions for Lessons

Lessons should be one night a week for 2 to 2½ hours each, usually 15 to 25 weeks long, depending on the teaching to be accomplished.

Advertise lessons by placing flyers in places of business, scatter flyers in neighborhoods, etc. NORTEX makes free posters available to member clubs.

In small towns contact the City Hall for possible publicity; also use newspapers, shopping news, radio and other media that offer public service to advertise lessons.

Make a list of students' names, address and telephone numbers should a student miss a lesson.

Have student name badges for those taking lessons.

Have a committee to serve coffee, tea and cookies or snacks each lesson during a rest break.

Approximately two-thirds of the way through the lessons, a meeting should be held of all dancers interested in forming a club.

Topics for the Beginner Dancer

Comfortable clothing; dress western later but start with cool cotton dresses and flat shoes for the ladies; comfortable slacks, open neck, preferably long-sleeved shirts for the men.

Be careful of jewelry that might catch or scratch others.

Use of a deodorant is advisable to avoid embarrassment of body odors.

Use of alcoholic beverages prior to or during a dance is not a permissible practice.

Gents, treat the ladies gently.

Listen carefully to instructions.

Ask your instructor about something you did not understand; do not ask your neighbor.

There is no reason to feel shy or embarrassed. Remember, everybody is a beginner just like you.

Square dancing is easy; don't try to make it difficult.

Be on time, for every class.

A Word to a Potential Dancer

"There are only 17 notes in the musical scale but think of the many thousands of melodies and intricate concertos made up of these notes, merely by arranging them in different sequences. So, too, with square and round dancing, hundreds of beautiful dances result from only the different arrangements of movements. This is why your teacher will drill you in the fundamentals. Do not be concerned about learning a particular dance. Once you acquire a facility in executing the fundamentals, you will be able to dance with ease any dance, by any caller.

"Learning to square and round dance is an enjoyable excursion into something new and different. After you have danced for years you will look back and recall with pleasure the time you spent so well.

"As a part of this activity, your prime responsibility is to enjoy yourself. If in square dancing you find an answer to your recreational needs, then spread the word to others who may not as yet have discovered what the world of square dancing is all about. That is your best way to say 'thank you.'"

Traditional Treasury

By Ed Butenhof, Rochester, New York

ON MARCH 23rd there was a memorial service in Keene, New Hampshire, for Ralph Page. It was a moving service and was followed by a dance, a wake as it were, as he had wished. Many of us called and many old favorites were danced. Among them were the following two squares, both of which Ralph had put together many years ago.

Dudley Laufman, a traditional caller from New Hampshire, called the first one.

STAR THE RING

Any well-phrased music can be used

— — — —, — — **First couple swing**

A long, 16-beat swing. If your dancers are not used to swinging so long, a do sa do and swing can be substituted.

— — — —, — — — —

— — — —, **Face number two**
Make a right hand star

This star is full around and a little bit more.

— — — —, **On to the next**
For a left hand star

— — — —, **On to the last**
For a right hand star

— — — —, — — **Everybody swing**

(16 counts)

— — — —, — — — —

— — — —, — — **And promenade**

— — — —, — — — —

— — — —, **Second couple swing**

Continue dance for each couple in turn.

The other dance I want to mention was done by Sol Gordon who calls in New York City. It was actually sung to the tune of "Jingle Bells" and was recorded that way years ago, but it can be used as patter also.

JINGLE BELLS

— — — —, **First couple balance**
And back to lines

There will be lines of three at the sides.

— — — —, **Lines go forward and back**

— — — —, **First couple do sa do**

— — — —, **Lines go forward and back**

— — — —, **Lines circle six to the left**

Circle around couple number three who swung in the middle.

— — — —, — — — —

— — — —, **All allemande left**
And promenade

— — — —, — — — —

— — — —, **Second couple balance**
And back away

Repeat dance for each couple in turn.

THIS MONTH'S CONTRA

As you will notice, the Style Lab starting on page 45 is combined with the Contra Corner. One of the initial purposes of the Style Lab is to emphasize *smooth* dancing in all phases of the square dance family. More and more caller/instructors are discovering that incorporating contras as a part of their teaching of new dancers is an excellent way of instilling the movement to music and the musical phrase.

The featured contra is credited to John Chapman, Stratford-Upon-Avon, England. Dancers set up in two facing lines with partners beside them in a couple-facing-couple setup. Here are the calls:

ARDEN FOLK CONTRA

— — — —, **With the opposite couple right hand star**

— — — —, **With your own corner left hand star**

— — — —, **With your partner do sa do**

— — — —, **With your partner see saw**

(left shoulder do sa do)

— — — —, — — — **Do paso**

(cadence call) **Partner left — — opposite right**

— — **Courtesy turn, — — skirt-skaters, slant left half promenade**

— — — —, **Straight across do a right and left thru**

— — — —, **With the opposite couple make a right hand star**

(Start over) *Please see* **CONTRA,** *page 73*

FOR DANCERS and Callers

Here is a double-barrelled article by "Decko" Deck that fires its first salvo at dancers and callers, then focuses in on the role of the caller/teacher for this month's Callers Notebook.

What Ever Happened to My "LEAD STEP"?

By "Decko" Deck, Arlington, Virginia

IT IS NOT UNCOMMON to hear someone remark that square dancing looks like "fun" but. Then after listening to all the reasons why that particular individual will not try, we attempt the "big" sell. Most often we are stymied in trying to express ourselves. The fact that square dancing is so much "fun" is not enough. It means so much more to us. However, why is it so much fun? Let's look a little deeper and examine those aspects which are so appealing.

First, it is the "fun" in the music which attracts us. Square dance music is quite lively and joyful. It makes our spirits soar to the heavens. It stimulates our senses with its toe-tapping rhythm. We experience the sensation of wanting to express our joy in a physical way. In short, the music speaks to us in its own language and we react by wanting to dance.

It is also the "fun" of sharing this musical/dancing sensation with others that propels us into group participating. As we share the feeling we, also, share a sense of togetherness. The music holds us together in a unified flow of motion, building self-confidence within ourselves as we find and give support within our group. It is the buildup of this inner joy that explodes within us and we give way to a few "whoops" and an occasional "foot slap" to express the overwhelming sensation of joy in the dance. By this fantastic sensation of music/dance unity, we are galvanized into action through the calling of the steps and by the enthusiasm of the caller. The caller is the key to the entire process. He is the only variable and at the same time the most vital factor determining the level of joy we can experience in an evening of dance.

Sometimes, the evening dancing is so captivating, we stay to savor the last dreg of joy and excitement we feel in the dance. It is a short evening and we hate to see it end. Other times, we find ourselves checking the clock about halfway through the dance. The evening seems long and we talk to our friends about doing something after the dance. We decide to leave early. What makes the difference?

Square dance music is expressed in a regular series of musical thoughts known as "eight-beat phrases." These phrases are instinctively felt and expressed by the dancer's body flow which instinctively follows the ebb and flow of the musical expressions. There is a tendency to want to surge and pause with the beginning and ending of each phrase. If we do not feel this, the sense of dancing degenerates to the level of a mechanical drill. In such case, it is more

likely that the problem is not in our ability to dance, but in the fact that we were unable to find the musical phrase, which dictates the flow of movement.

In square dance music the first half of the eight-beat phrase has a strong sense of melody and rhythm. The first downbeat of the phrase causes the dancer to intuitively step off with this beat. This is the "lead step." This is the step we use to start the momentum of motion. When motion is started and the "lead step" finds the number one beat, all following dancing motion times itself to this step and to the music. In other words, the music tells the dancer when to start and then carries the movement through to its conclusion.

The square dance caller, as the coordinator of the dance, has the responsibility of informing us of four things:

WHERE TO GO — HOW TO GET THERE
WHO TO SEE — WHAT TO DO

It is then the caller's duty to let the music say "WHEN TO START." The caller who assumes this responsibility himself, does so at the risk of destroying the esthetic feel of dancing.

The caller has the prerogative of taking the first beat for himself and by doing so may rob us of our need to place that "lead step" on the first beat. How can we start on beat one when we do not know what to do until the second or third beat has passed us by. The answer is, no way! We must accept what is left of the music and depend upon the caller's own word phrasing and word metering to anticipate the start and stop of the motion. The more the caller overrides the musical phrase the tighter we fasten to the caller's timing phrase and the less the music has anything to do with the dance. Essentially, we end up riding on the caller's commands so tightly, there is hardly an instant between the caller's command and our execution of that command. We are totally dependent upon the caller's word phrasing for our own timing. The slightest slip on the part of either and we end up correcting our errors; twisting, jumping, jerking and pulling far too much for comfort. Our dance movements become mechanical and we are worn out.

Skillful callers make beat #1 available for our lead step most of the time. The more he manages this, the better our dancing and the more the "fun."

The next time you feel dragged out halfway through the dance, check to see how often your lead step can find beat one.

Believe it, *the music is everything.*

The CALLERS Notebook

(and now, for you callers)

MUSIC and the CALLER

Music is constructed by three basic elements: Time, measure, and melody.

Time is the regular recurrence of sound pulses in series. Time in music is referred to by the term "signature." There are three time signatures applicable to square dance music. These are called 2/4, 4/4 and 6/8. Of these the 2/4 and 4/4 signatures are the most prevalent and the ones with which the caller is

primarily concerned. One cannot always tell simply by listening whether the music is written in 2/4 or 4/4 time.

Measure 2/4 means that there are two beats to a measure. 4/4 means that there are four beats to a measure. Each beat of music has two parts regardless of which way it is written - a down (accented-or-boom) and an up part (chuck). One measure in 2/4 would be (boom-chuck, boom-chuck). One measure in 4/4 time would be (boom-chuck, boom-chuck, boom-chuck, boom-chuck). The accented pulses are called down beats - boom, and the unaccented pulses are called up beats (i.e., chuck). The rhythm of all calling is built upon these blocks.

ABOUT THE AUTHOR – "Decko" Deck, a retired Air Force Colonel, started calling in 1950 and conducted his first callers school with the late Angus McMorran in Ottawa, Canada, four years later. An accredited Callerlab caller/coach, his current mission is to make dancers and callers aware of music in square dancing. Of his role as an instructor, "Decko" says, "Because our dance movement has strayed so far from the important role of music, I want to help change the direction of today's calling and do what I can to instill the deep feelings about music that callers must have if they are to contribute to the healthy future of the activity." This article, by "Decko," expresses well some of his thoughts on the subject.

Melody is the song. The square dance song is basically a country music style instrumentation. The orchestra normally consists of any or all of the following: a tymphony instrument (i.e., drums or some type of electronic pulse sound), base guitar, rhythm guitar, key board, steel guitar, lead guitar, fiddle, banjo, harmonica, mandolin, accordion. These instruments create the total musical expression (i.e., time, measure and melody). The length of square dancing songs may vary but most are constructed to begin and end at 64 beats of melody before the song is repeated. The 64 beat song is normally divided in half by two 32 beat entities called "lyrics" or "refrains." Each of these has a distinctive ending easily identifiable. These are in turn divided into two 16 beat portions called "stanzas." Each 16 beat stanza in turn is made up of two eight beat "phrases." These phrases usually are arranged in a recurring pattern of meter and/or rhythm. The beginning and ending of stanzas are easily identified separately in songs which are of a strong melodic nature. The eight beat phrase also is identifiable as a separate entity of the music but often is more subtly expressed.

Using The Music

The Eight Beat Phrase: A phrase of music is a musical thought usually expressed in either two or four measures. The *eight beat phrase* is the *basic caller's tool.* It consists of timing measures welded together as a "musical thought." This phrase is the foundation for square dance music; it is central to the dancing of a square dance and it is the most essential element to all square dance calling.

Split Phrase: In square dance calling we refer to the four beat timing measure as the "split phrase." Many of our modern square dance basics require other than eight steps to execute. Some basics have step timing values of 3,5,6, and 10 etc. Whereas the transition between completing one basic and moving to the position for executing the next basic, may add additional step values. To

compensate for these variables the "split phrase" concept of calling has been devised. To properly call and choreograph the square dance of today the caller must fully understand and be able to utilize the "split phrase."

Rhythm is the grouping of musical notes. By varying and arranging notes of various time value within one or more measures we create rhythm. These are musically displayed as whole notes "o", 1/2, 1/4, 1/8, etc. A whole note in 4/4 signature has a value of four "time" beats equalling one measure. "Time" is the basic rhythm and is the fundamental part of all rhythm. However, rhythm displays its own independent characteristics. Time is the stake to which rhythm is tied. Time is imbedded in the timing measure and cannot get away from it. Rhythm, though affected by the measure is only loosely tied. Rhythm has the freedom to express its artistic self. *However, rhythm must eventually adhere to the basic timing structure.*

Rhythm and the Caller

The "boom" pulse of the beat is the first part. That is the part the dancer steps on. The "chuck" pulse is what gives the dancer the lift. By understanding the nature of rhythm the caller then comes to realize that voice rhythm is created by the use of syllables of varying time value when delivering the call. The syllables *need not coincide* exactly with the rhythm of the melody but the pulse of the voice must adhere to the timing structure.

Rhythm and the Dancer

When melody and voice meld into rhythmic unity, dancing of the commands is expressed in body flows instinctively following the ebb and flow of the voice and musical expressions. The act of walking, however, is tied to the timing beat and there is an instinctive reaction to surge and pause with the beginning and ending of each measure. Without this body flow the sense of dancing degenerates to the level of a mechanical drill, robotic in nature and quite boring to the esthetic senses. Occasionally actual body flow dictates the use of 3-5 or 7 steps to complete a basic or to transition from one position to another. By skillful metering of words and word syllables the caller can briefly superimpose his own rhythm phrase over that of the music pending return to the musical phrase. Sometimes merely doubling an odd numbered movement solves this problem. Thus, a 3 step basic becomes a 6 step movement, etc.

The dancer's "lead off" step anticipates the first down beat of the measure and, if given the opportunity, that "lead off" step will always prefer to come down on beat 1 or 5 of the 8-beat phrase. *These beats belong to the dancer.* Something of the esthetic feel of dancing is lost any time the "lead step" cannot come down on the first down beat of a 4-beat measure. This holds particularly true when that loss involves the first down beat of the 8 beat phrase. *Recognition of the "lead step" is the first step for the caller in learning dance choreography, timing and command metering.*

The Lead Step is vital to the feel of dancing. It responds intuitively to the first down beat of the timing measure. It is the step used to surge forward after each pause in body movement. It initiates any major change in the direction of body flow. It reacts to the ebb and flow of the musical thought expressed in the 8 beat phrase. We'll come back to this later on.

Dick Leger, in setting the standard for calling at his Timing Schools, has expressed it most concisely. His standard of measurement as to a caller's capability rests upon his ability to *place the dancer's lead step on the first down beat of the musical measure.* Thereafter the dancer's execution of the routine

should be allowed to flow unimpeded to its completion.

To meet the criteria set by Leger's stated standard, the caller first and foremost should develop the habit of metering his command (i.e., what to do) into beats 7 and 8 of the 8 beat phrase whenever the step timing of the basics will permit. He should develop the ability to split phrase the commands as described above. In developing modules of basics in combination the caller should be constantly aware of the need to fit them into the "on phrase and split phrase concept" of working with the music. This is particularly critical in the choreography of routines for singing calls. In these the caller should become quite sensitive to fitting his routines snugly into the 16 beat stanzas.

Pre-Cueing: By the skillful use of combinations of basics the professional caller can keep the dancer's "lead step" in place. Often, the caller must pre-cue a basic so that the dancer knows instinctively what the next command will be and can start the lead step on the first beat of the measure. In such cases the "command" and the dancer's lead step coincide simultaneously with the music for an instant and the complete sense of the dance is maintained. There is one infallible truth for the caller to remember. *People come to dance to the music and not to the caller.*

Credits and Thanks to: Sue and Dick Leger and Louise and Walt Cole for their interest and technical assistance in the development of this treatise. To Jon Jones and Frank Lane for their interest and counsel. To Marilyn Jackson for her objective analysis and to Chuck Stinchcomb and "Flo" Cadwell for their full support in testing this concept of new caller development.

CORRELATION OF CHOREOGRAPHY

ROUNDANCER MODULE

by Pete Metzger, Orange, California

The following excerpts from a session conducted at the 34th National in Birmingham by Pete Metzger, owner of Hi Hat Round Dance Records, express the changing points of view from beginner to teacher/ choreographer/record producer.

As an easy level dancer: *I would like it to be the kind of dance I want to do. One that I can understand what the cuer is saying without too much concentration.*

As an intermediate dancer with expanded skills: *I'm ready to learn new material and don't mind the challenge too much but I want to enjoy it – so don't give me something that strays from the music.*

Good grief! I've become a round dance teacher: *When I think of the time and effort spent along with the prospect of teaching a dance that may be tolerated intead of enjoyed, I become more analytical of music and dance relationships. It becomes my duty to offer the best material available to the dancers and to do this I must be selective.*

ROUND DANCES ARE WRITTEN to appeal to dancers and teachers so if this is important to choreographers, as it well should be, then they must take the selection of music very seriously. As an example, I once listened to 125 pieces of music and after filtering out the maybes, there were five I felt had possibilities. The selection is really the most critical part of choreography. After finding an interesting piece of music, the next step is to put the music on and start moving. If the music makes certain movements come naturally, then the basic beginning of the dance is being created right on the spot. All that remains is to fill in the blanks, and this is not as simple as it sounds. The fill-in is the hard part. This is where body flow comes in. If at any time in the dance the flow even appears to be forced, forget it. In their anxiety to complete a dance many choreographers either forget this basic rule or choose to ignore it. Many times they want their dance to be different from others which is fine, but in doing so, poor figures are put into the dance and we have a "klunker."

So what, if the figure has been used before —even several times before? It must only

mean the figure is a good one, so why not use it? To cite an example, *Buffy* and *Lazy Two Step* were written back to back, one right after the other. In each dance, somewhere in the sequence was a half-box, scissors thru and vine 8. In each dance, the music fit the steps and both were well received by teachers, and more importantly by the dancers. There's a fine line between being creative and being different, i.e., Bob and Betty Wilder's *Primrose Lane*; George and Johnny Eddins' *Could I Have This Dance*. What makes these dances so special? Next time you dance these routines, take special note of the smooth body flow and also the way the basics we are accustomed to dancing so often are utilized.

Nothing has been mentioned about steps or figures and in my opinion there is good reason. Just about anyone can write a series of steps or figures to fit any four or eight measures of music. Two forward two-steps, face the wall and do a box and there are four measures done. I'm referring to steps designed to fit the music, and it is the body flow that determines the steps to be taken and the figures to be used. Through the years we have been fortunate that many of our dances have been well accepted, but there have also been a few bow-wows along the way — in fact, I can still hear them barking. This was due, perhaps, to being a little hasty or anxious to write something but mainly to poor music selection and poor body flow. So if you intend to write something be certain the music is to your liking. Then, after you're finished, sit on it for awhile, think about it and I'll bet you'll make changes.

As a record producer, the same basic rules apply: Simplicity and ease of body flow in relationship with the music. I must apply the same theory so the choreographer will be happy should there be any changes in the original form of the dance. At the same time, a dance must be presented that round dance teachers will find acceptable so they, in turn, will pass it along to the dancers, who in turn, must enjoy the dance in order for it to be commercially successful. *I haven't had so much fun since the time I was in a 14' boat during an Atlantic sea squall!*

PAGING THE ROUND DANCERS



Ward and Joyce Foster, Montague, CA

THOSE WHO HAVE VACATIONED in the beautiful McCloud Dance Country of northern California will be very aware of the talents of these round dance leaders. Joyce and Ward are on staff there each summer including two week-long sessions this month, and since their home is located only a few miles from the California/Oregon border most of their regular schedule of round dance teaching is in Oregon. They cue for four clubs in Medford and two in Yreka, California. The Fosters began teaching rounds shortly after their involvement in the activity, about 14 years ago, and have always tried to attend as many clinics, festivals and institutes as they could, with an open mind and a determination to get as much out of these functions as possible, thus continually striving to be better round dance instructors. Featured at State Conventions and many weekend festivals throughout the years, presently they are planning toward the 1986 SquarRama in Fresno, California, the Spring Jamboree in Lodi, California and the Diamond Lake Festival in Oregon. Ward and Joyce have choreographed three round dances, Magdalena, Goodbye and Honkytonk Man.

Round and square dancing have become a big part of Joyce and Ward's life and now that Ward has retired after 31 years with the Public Works Department they plan to devote even more time to round dancing, square dancing and traveling. Ask the Fosters what they consider to be the most important element of round dancing and they'll tell you about all the friends they have made through this wonderful activity. On a more technical note, they cannot express enough the importance of teaching proper dance positions and footwork and how to achieve this right at the beginning — in basic round dance classes. Ward and Joyce would like to see cueing become standardized throughout the country and would like to see all round dancers taught the classics.

CONTRA CORNER

Style Lab

Arden Folk Contra

IF YOU'VE ONLY DONE one contra in your life, there's a good chance that it may have been Slaunch to Donnegal. That contra and the one that we are about to spotlight fall into the category of a couple-facing-couple contra.

Each man, with his partner beside him, faces another couple. An even number of facing couples (1) are required to do the dance. The Arden Folk contra is not a simple one to do, but once the *tricky* spots have been mastered, it's smooth sailing from that point on. Let's check the routine:

To begin with, each couple makes a right-hand star with the couple across from them (2). Turning the star one time around (3) until the dancers have reached their starting spot, each dancer separates from his or her partner and joins a four-hand, left-hand star with the dancer's corner (the one to his left, her right) (4). This leaves non-working dancers at each end of both lines.















Turning the stars once around (5), the dancers return to their place in the line to face their partner and do sa do (6). Then they reverse and do a see saw, a left shoulder do sa do (7). Once completed, they give their partner their left arm (8), and start a do paso. Moving to their opposite (9), they turn by the right, then return to their partner (10) and courtesy turn (11).

Retaining the courtesy turn or skirt-skater position, the dancers who are at this moment in their original starting position (12), slant diagonally to their left, across the line to do a half promenade (13). This leaves one couple at each end of the line momentarily with no one to work with and, as a result, they simply remain in place.

Having finished the slant half promenade they face the couple directly across from them and *everyone* does a right and left thru straight across (14), and, by doing this, each couple has progressed one position (15), which you will













recognize by checking the end couples.

The completion of the dance has been reached and, starting from this new position, they do the whole routine over again by starting with their right-hand star (16). For the prompts that go with this dance, see page 38. While this would be no contra to try on brand-new beginners, it *is* fun and, believe it or not, the most difficult movement included is a half promenade.

There are a number of couple-facing-couple contras that are fun to do. Don Armstrong's Caller/Teacher Manual for Contras (see page 109) includes the traditional Slaunch to Donnegal, Grapevine Jig, and Slant Pretoria. Another is Don't Forget Us Contra. All contras of this type have the built-in advantage of keeping everyone busy all of the time. Except for the short, 16 step wait called for when couples reach the ends of the line, there is no idle time involved.

□ □ □







35TH NATIONAL SQUARE DANCE CONVENTION®
JUNE 26, 27, 28, 1986

Hoosier Dome



WHEN THE 35TH ANNUAL Square Dance Convention opens in Indianapolis, a main focus for activites launching the affair June 26, 1986, will be the awesome Hoosier Dome, 95,000 square feet of dancing space surrounded by 60,000 seats under a billowing cover of white. Here, Plus dancing will inaugurate the Convention from 9 a.m. to 11 a.m. on opening day. Not that other halls in the spacious Indianapolis convention complex will be less active. Basic dancing will begin at the same 9 a.m. starting time in Hall B, only a short stroll, under roof, from the dome floor. Hall B contains 28,500 square feet of dancing space and will also include a solo area. The Dome and halls will continue being busily occupied until the Convention closes June 28.

Other areas include: Hall A, 26,500 square feet for clogging; Hall C, 30,000 square feet for A-1 and A-2 dancing; Hall D, 26,900 square feet for Plus dancing; Hall E, 26,500 square feet for Mainstream, and the 500 Ballroom, 13,340 square feet for intermediate rounds and the Showcase of Rounds. Smaller rooms to be used in the facility total an additional 27,848 square feet, including space for contra, youths, easy and high intermediate-advance rounds. And still there is plenty of space for the Showcase of Ideas and exhibitors' booths.

The Hoosier Dome and Convention Center is a convenient layout with minimum use of stairs. The entire complex covers only about one city block. The exceptionally wide hallways and convenient, direct routing to the halls will make the 35th Convention a pedestrian's paradise.

Dancing in the Dome during daytime hours will present soft even illumination from daylight diffused through the fabric roof. At night, lights bathe the floor in a glow bright enough to play football as well as square thru. From the outside, the lights at night set the dome aglow, announcing to the city that a major event is taking place inside.

The Dome is precisely four blocks from the very heart of Indianapolis. It is diagonally across the street from the Indianapolis Hyatt Regency, one of the city's largest hotels and is connected by a pedestrian walkway to Union Station, the city's newest motel, food and shopping complex, scheduled to open two months before the Square Dance Convention.

The facilities can very comfortably hold the 40,000 dancers expected to attend the Convention back home again in Indiana.

66 Back Home Again In Indiana 86



SQUARE DANCING in the Land of Sevillana

Steve Billings (far left) and Rota Whirlaway members pose with employees of the Terry Bodegas (a bodega is a Spanish winery) after a square dance demonstration.

by Steve Billings, Rota, Spain

WHETHER DANCING IN A bodega or demonstrating American square dancing at a Spanish feria, the Rota Whirlaways are always on the move. Established 20 years ago, the Whirlaways remain an oasis of American culture in southern Spain.

Today the tradition continues with three squares dancing every Saturday night on the Spanish naval base in Rota. The calling chores are handled currently by myself. My calling career began as a result of the military transfer of the then club caller with no one on the horizon as a replacement. Rather than be relegated to dancing to records, I was asked to learn to call. I've been doing so, both teaching and calling, since that time a year and a half ago. At present I hold membership in the European Callers and Teachers Association and am teaching both a Basic class and a Plus class with a children's class (ages 6-12) soon to begin.

Stabilization of the club membership and of callers is a major goal of the current crop of square dancers in Rota. Although square dancing has existed in Rota for 20 years, only the American military for the most part have participated. Because military personnel continually transfer in and out and duties may take them away for extended periods of time, membership in the club fluctuates almost monthly. As a result the club has embarked on a concerted effort to attract local Spanish participation. Demonstrations at local ferias and other civic events and a periodic schedule of dancing off the base at a local restaurant/club is beginning to attract some attention. The first Spanish national was graduated last February and the prospects for more Spanish dancers is looking better and better.

Although our club is small by most standards and far off the beaten path even by European standards, our dancers are just as enthusiastic about their dancing. We, of course, get no support from other clubs in the area because there are none, but we have managed to send some of our members to several European area jamborees. We make up for our isolation with many interesting activities throughout the year and by dancing numerous demonstrations, usually for free. We have traveled far and wide in southern Spain showing off our activity, always receiving enthusiastic responses.

A Look at Rota

Rota itself is a sleeply little Andalusian town, the kind you think of when you think of Spain, right in the heart of the sherry capitol of the world. It enjoys abundant sunshine in the summer and beautiful beaches. It is a mere 20 miles from Cadiz, the oldest, continuously populated city in the world, and only a couple of hours' drive from either Portugal, Morrocco (Tangiers) or Gibraltar. As you can see this

Please see **SPAIN,** *page 73*



A full floor of dancers enjoyed the calling of Terry Chapman, Paul Brislow and Mike Seastrom at the Swedish Convention.

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.



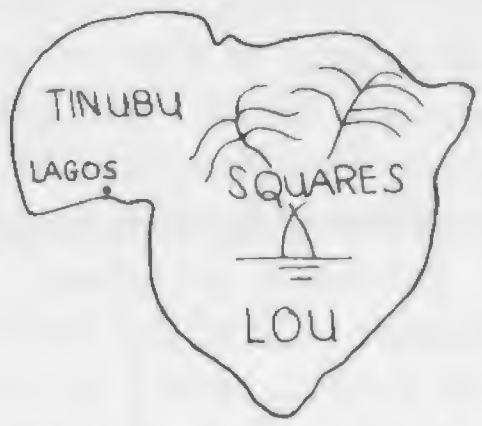
Sweden

The 3rd Swedish Convention, held in Katrineholm in May, attracted more than 1,800 dancers. We had some visitors from the United States, Germany and England but most of the dancers were Swedish. As callers we had Mike Seastrom from the States and Paul Bristow and Terry Chapman from England. We all had a very good time during the whole weekend. The Swedish Callers and Teachers Association was established with about 30 members; the president is Karl-Erik Kalmhult. We are now some 75 square dance clubs in Sweden with nearly 3,000 members, so this is really a great thing over here.

—Bjorn Jerneborg

Nigeria

This is our second tour in western Africa. So it is quite natural that after a six-years' absence we looked for and found square dancers here. The club hadn't grown much but the enthusiasm and hand-me-along equipment were still here. There is very little known of the origin of this club but we started anew in April, 1984, with five couples. An apartment living-dining area doubles as the ballroom and the women's club newsletter is our advertisement. Our main object is simply to keep up our dancing, learn from one another and teach anyone who is willing to learn. Sharing in the fun and joy of the evening is our lagniappe.



After being invited to give two exhibits of American square dancing — one at the American International School for their International Week and a second at the annual American picnic at the embassy residence — we

officially bcame known as the Tinubu Squares. Our badge is shaped like the continent of Africa; the city of Lagos is represented along with the palm trees. The green and white background repeat the colors of the Nigerian flag. Tinubu is the name of one of the city's fountained and main squares.

—Lou and Chris Rieg

Nebraska

Nebraska holds its 15th Annual State Convention, September 27-28, in the Community Building in Gothenburg. Featured caller will be Chris Vear; featured round dance instructors will be Arlin and Linda Sample. They will be assisted by Nebraska callers and cuers. Motel housing or campgrounds are available close by. For more information contact Marlin and Letha Perks, R.R. 1, Box 216Z, Gothenburg 69138 (308) 537-3521.

Georgia

September 19-21 are the dates for the 14th Annual State Convention. Held in the Macon Coliseum, the event will include squares, rounds, contras, clogging, dancing for teens, exhibitions, panels, clinics and a fashion show. The Festival is free to all GSSDA members; $2.50 to non-members. Contact Kimsey and Mary Ann Dickey, 1015 E. Inman St., Statesboro 30458 (912) 764-4751.

New Hampshire

The 9th Annual Autumn Leaves Festival takes place September 20-21 at Peabody Base Lodge, Cannon Mt., Franconia. Jim Ford and Ralph Peacock will call; Lloyd and Annie LaValley will cue. There will be two halls for dancing with the program to include Mainstream, Plus and Quarterly Selections. For further information telephone (603) 444-5587 or (603) 424-7973. *—Earl and Louise Trombly*







American and Japanese square dancers reach across a square (and literally across the world) to touch hands. Al and Bea Brundage, tour leaders, pose with Japanese callers at the 5th Tokyo Jamboree held last May and with their traveling companions.
Photos by Ichiro Fujima

THE BEST JUST GOT BETTER!

Last year Hilton Audio Products did a survey of Micro-75A owners to find out what changes they would like to see in their equipment. At this time we are proud to announce the set born of that survey!



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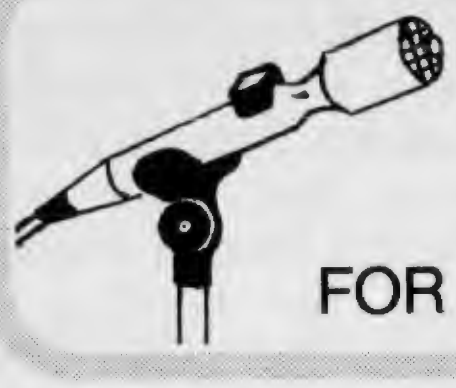
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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

September, 1985

SCORING WITH SCOOT BACK

by Bill Peters, Zephyr Cove, Nevada

ONE OF THE REASONS scoot back became such a popular call almost as soon as it was first introduced way back in 1969, is that once the dancers really learn its definition, and once they clearly understand its basic traffic pattern, they are usually able to dance their way through a scoot back action — smoothly, easily and successfully — in practically all of the many choreographic variations that its definition allow. This should not be interpreted to mean, however, that scoot back is foolproof or that it never causes a problem for the dancers. Most experienced callers have discovered that newer dancers especially tend to stumble a bit when scoot back is called. This is because, in most cases, scoot back occurs fairly late in the average beginner class lesson program. Scoot back is number 65 on Callerlab's teaching order and the result is that while newer dancers are often encouraged to attend open Mainstream dances as soon as they have graduated, most of them will not have had enough time to log an adequate amount of floor time with this very important and frequently used call. This is why experienced caller/teachers generally try to schedule a tip or two of scoot back variations or workshop practice in just about all of their regular Mainstream programs. Here is some scoot back choreography which uses only Mainstream calls and which illustrates the many different ways in which a scoot back can legitimately be called.

Heads square thru . . . touch one quarter
Scoot back . . . boys run
Right and left thru . . . rollaway a half sashay
Pass thru . . . wheel and deal
Centers pass thru . . . touch one quarter
Scoot back . . . walk and dodge
Partner trade
Pass the ocean . . . girls trade . . . recycle
Allemande left

Heads cross trail thru
Separate, go round one
Squeeze in and line up four
Slide thru . . . touch one quarter
Scoot back . . . centers trade . . . centers run
Bend the line . . . star thru
Centers pass thru . . . swing thru
Single hinge . . . scoot back . . . girls run
Pass thru . . . tag the line in . . . star thru
Right and left thru . . . dive thru
Touch one quarter . . . scoot back
Scoot back again . . . allemande left

Notice that in the above routines, the "scooters," i.e., the infacing dancers who come into the center to do the turn thru action, were, in every case, dancers of the same sex. This is undoubtedly the way scoot back is called most often. It is, however, obviously also important for today's dancers to be able to correctly dance a scoot back when mixed sexes come into the center — as is seen in the following routines:

Heads lead right . . . circle to a line
Pass the ocean . . . scoot back . . . boys trade
Boys run . . . couples circulate
Bend the line . . . pass the ocean
Swing thru . . . scoot back . . . girls trade
Recycle . . . slide thru . . . half square thru
Trade by . . . star thru . . . pass thru
Wheel and deal . . . centers pass thru
Swing thru . . . scoot back
Scoot back again
Right and left grand

Heads pass thru
Separate, go round one
Squeeze in, line up four
Pass thru . . . wheel and deal
Four girls pass thru . . . swing thru

Scoot back . . . centers trade . . . centers run
New centers (only) **scoot back**
Couples circulate . . . bend the line
Star thru . . . zoom
Centers square thru three quarters
Allemande left

While scoot back is probably called most often from parallel ocean waves which requires all eight dancers to participate, notice that at one point in the above routine, the caller isolates the centers of parallel two-faced lines and requires those centers *only* to scoot back in their own mini-waves while the ends remain inactive. This concept is often used to provide interesting scoot back variations:

Heads square thru . . . swing thru . . . boys run
Girls only scoot back . . . couples circulate
Tag the line right . . . boys only scoot back
Couples circulate . . . tag the line right
Girls cross run . . . boys only scoot back
All cast off three quarters . . . box the gnat
Pass thru . . . wheel and deal
Centers right and left thru
Pass thru (allemande left)
Swing thru . . . boys run . . . couples circulate
Bend the line . . . right and left thru
Dixie style to an ocean wave
Girls circulate twice . . . boys trade twice
Allemande left

Heads touch one quarter
Walk and dodge . . . star thru
Right and left thru
Dixie style to an ocean wave
Boys scoot back . . . girls circulate
Left swing thru . . . girls scoot back
Boys circulate . . . girls trade . . . girls run
Couples circulate . . . bend the line
Star thru . . . pass thru . . . trade by
Star thru . . . right and left thru
Dixie style to an ocean wave
Boys scoot back . . . girls circulate
Allemande left

Notice that the scoot backs that are called from the left-hand ocean waves in the above routine activate only the center dancers. Those centers, however, are actually in their own right-handed mini-waves and they are thus able to dance a standard (right-handed) scoot back action. A different situation arises, however, when all eight dancers must scoot back from parallel left-handed ocean waves; in that set-up all of the outfacers are required to fold to the left rather than to the right and all of the infacers are required to do a left-handed turn thru instead of a right-handed one. Notice also that from parallel left-handed waves the call scoot back produces another parallel left-hand ocean wave formation. It is, in addition, interesting to observe that while one often hears callers identify this kind of a scoot back as a "left scoot back," the wording of scoot back's definition does not make this mandatory. It is, in other words, perfectly correct to identify this call simply as a "scoot back."

Heads lead right . . . circle to a line
Pass thru . . . wheel and deal
Centers pass thru . . . star thru
Right and left thru . . . two ladies chain
Dixie style to an ocean wave
Scoot back . . . girls trade . . . girls run
Couples circulate . . . bend the line
Right and left thru
Dixie style to an ocean wave
Left swing thru . . . scoot back
Boys cross run . . . girls trade . . . recycle
Swing thru . . . right and left grand

Heads square thru . . . swing thru . . . boys run
Girls trade . . . girls run . . . left swing thru
Scoot back
And with a left hand cast off three quarters
Check new waves and scoot back
Centers trade . . . centers run
Couples circulate . . . bend the line
Star thru . . . zoom
Centers square thru three quarters
Allemande left

One of the simplest ways for a caller to develop creative or inventive scoot back choreography is to identify scoot back "boxes" where the dancers do not expect to find them. This is what happens whenever a caller isolates the centers of either parallel ocean waves or parallel two-faced lines and then requires those centers to do a scoot back. Check the "hidden" scoot back boxes in the following routines:

Heads lead right . . . circle to a line
Touch one quarter . . . eight circulate
Each foursome scoot back
Center four only scoot back

SPECIAL WORKSHOP EDITORS
Ray Rose Workshop Editor
Joy Cramlet Round Dances

Each foursome scoot back . . . boys run
Centers square thru three quarters
Allemande left

Heads touch one quarter
Scoot back . . . same boys run
Centers pass thru . . . touch one quarter
New centers (with a left) **scoot back**
Centers run . . . ferris wheel . . . boys pass thru
Swing thru
Four boys (diagonally!) **scoot back**
Girls trade
Four girls (diagonally!) **scoot back**
Boys trade . . . centers trade
All eight (straight ahead!) **scoot back**
Boys run . . . star thru . . . dive thru
Pass thru . . . allemande left

Allemande left, Alamo style
Right to partner . . . balance awhile
Head couple only scoot back*
Side couples only scoot back
Boys run . . . allemande left

*Since most dancers generally need an extra second or two to recall whether, at the beginning of the tip, they started out as heads or sides, many callers often ask the dancers to first make that identification before it is necessary to activate them in the middle of an ongoing routine. Usually, a simple prefatory statement such as "heads identify," or "sides, where are you?" is all that is necessary to do the trick.

FUN WITH FERRIS WHEELS

Ferris wheel is another Mainstream call which became popular almost as soon as it was first introduced (back in 1974) and which has also successfully retained that popularity ever since. It is one of those calls where the dancers require little or no additional training in order to dance the call in all six of its starting parallel two-faced line boy/girl arrangements. And with only a bit of extra training they are then also able to dance ferris wheel when called from either right-facing or left-facing two-faced lines. The following routines use only Mainstream calls:

Four ladies chain three quarters
One and three square thru . . . swing thru
Boys run . . . ferris wheel . . . double pass thru
Leads do a partner trade . . . swing thru
Boys run . . . tag the line right . . . ferris wheel
Centers pass thru . . . right and left grand

Heads pass thru . . . separate
Go round one, line up four . . . pass thru
Tag the line right . . . ferris wheel
Four boys square thru three quarters
Split the girls
Go round one, line up four
Pass thru . . . tag the line right
Ferris wheel . . . centers swing thru
Girls trade . . . recycle . . . double pass thru
Leads turn back . . . right and left grand

Side ladies chain . . . heads square thru
Swing thru . . . boys run . . . tag the line left
Couples circulate . . . ferris wheel
Centers pass thru . . . touch one quarter
Scoot back . . . boys run . . . pass thru
Tag the line left . . . couples circulate
Ferris wheel . . . everybody allemande left*
*At this point it is also possible to call:
Centers only allemande left
Everybody right and left grand

Heads lead right . . . circle to a line
Pass thru . . . tag the line in
Centers only square thru
Ends touch one quarter . . . put centers in
Cast off three quarters
Boys only ferris wheel
Girls recycle and stand behind the boys
Four boys pass thru . . . star thru
Couples circulate — boys go double
Girls trade . . . all ferris wheel
Centers pass thru (allemande left!)
Swing thru . . . boys run . . . boys circulate
Couples circulate . . . ferris wheel
Centers square thru five hands
Outsides rollaway, half sashay
Do sa do . . . swing thru . . . centers run
Ferris wheel . . . allemande left

The so-called "return-to-home" get-out, i.e., a series of calls that serve to return all eight of the dancers to their original home positions without either an allemande left or a right and left grand — or even a promenade for that matter — has become increasingly popular with many callers in the recent years. Both of the next routines end in such a manner and both use a ferris wheel action to accomplish it. The last routine is both tricky and unusual and will probably require a bit of "hand-holding" on the part of the caller.

Sides pass the ocean . . . recycle
All double pass thru
Leads do a partner trade . . . swing thru
Boys run . . . couples circulate

Bend the line . . . right and left thru*
Pass thru . . . wheel and deal
Centers pass thru . . . swing thru . . . boys run
Couples circulate
The couples facing out (only) **bend the line**
Everybody, with the couple diagonally across
Ferris wheel . . . You're home!

*Sight callers may be interested to know that the above return-to-home ferris wheel get-outs (starting at the asterisk) will always serve to return the dancers to their original home positions when it is called after you have placed the dancers in a zero line (1P2P) that is (a), perpendicular to the stage, and (b) in which the number one couple is in the lower left-hand quadrant as in the diagram below:



Here are some other return-to-home get-outs that work from the same dancer set-up (the last one uses Plus calls):

Touch one quarter . . . eight circulate
Centers only trade and roll
Same four pass thru . . . chase right
Four boys run . . . you're home!

Pass thru . . . tag the line out
Partner trade . . . right and left thru
Pass the ocean . . . swing thru . . . boys trade
Boys run
Couples circulate once and a half
Bend the line . . . you're home!

OUR FEATURE TRIO

We are most fortunate to have the alternating services of Jack Lasry (Florida), Bill Peters (Nevada), and Gene Trimmer (Arkansas) as our Workshop lead-off writers. Each of these gentlemen has an extensive background in choreography and we thank them for their continuing contributions.

ROUND DANCES

MABEL MURPHY — Belco 329
Choreographers: Ted and Luella Floden
Comment: An easy two-step with nice music. Has one band of cues.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** CLOSED **M face** LOD, **—, Touch, —;**

PART A

1-4 **Side, Close, Fwd, —; Walk, —, 2, —; Side, Close, Fwd, —; Walk, —, 2, —;**
5-8 **Side, Close, XIB, —; Side, Close, Thru M face** WALL, **—; Vine, 2, 3, 4; Pivot, —, 2 end M face** LOD, **—;**
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A:

PART B

1-4 **Side, Close, Fwd, —; Side, Close, Bk, —; Bwd Two-Step; Bwd Two-Step;**
5-8 **Dip Bk, —, Recov M face** WALL, **—; Side, Close, Side, Close; Side, —, Thru to face** LOD **in** OPEN, **—; Walk, —, 2, —;**
9-12 **Vine Apart, 2, 3, Touch; Vine Together, 2, 3 end Bk to Bk, —; Side, Close, 1/4 L Turn face** RLOD, **—; Lunge Fwd, —, Turn in end facing** LOD **in** SEMI-CLOSED, **—;**
13-16 **Fwd Two-Step; Fwd, Lock, Fwd, Lock; (Twirl) Walk, —, 2, —; Pickup to** CLOSED, **—, 2, —;**

SEQUENCE: Dance goes thru twice except second time thru omit the pickup and end in SEMI-CLOSED ready for ending.
Ending:

1-4 **Fwd Two-Step; Fwd Two-Step; Open Vine, 2, 3, 4; Apart, —, Point, —.**

THE RACE IS ON — Belco 329
Choreographers: Richard and Jo Anne Lawson
Comment: A fun peppy routine with spicy music. There is one band of cues.

INTRODUCTION

1-4 BUTTERFLY **M face** WALL **Wait; Wait; Apart, —, Point, —; Together to** SEMI-CLOSED, **—, Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Open Vine, —, 2, —; 3, —, 4, —;**
5-8 **Fwd, Close, Bk, —; Bk, Close, Fwd,—; Fwd, Close, Fwd, Close; Walk, —, 2, —;**
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A:

PART B

1-4 **Run, 2, 3, Brush; Run, 2, 3, Brush; Rock Fwd, —, Recov, —; Rock Bk, —, Recov M face** WALL **in** CLOSED, **—;**

5-8 **Side, Close, Fwd, —; Side, Close, Thru, —; Fwd, Lock, Fwd, Lock; Walk, —, 2, —;**
9-12 Repeat action meas 1-4 Part B:
13-16 Repeat action meas 5-8 Part B:
SEQUENCE: Dance goes thru twice plus ending.
Ending:
1-3 **Fwd Two-Step; Fwd Two-Step; Apart, —, Point, —.**

IT ALL DEPENDS ON YOU —
Merry-Go-Round 005
Choreographers: Harold and Lorraine Roy
Comment: A nice two-step routine with very pleasant music.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** CLOSED **M facing** WALL, **—, Touch, —;**

PART A

1-4 **Side, Close, Fwd end** SIDECAR **M face** RLOD, **—; Fwd, —, 2 M face** WALL, **—; Side, Close, Bk end** BANJO **M face** LOD, **—; Fwd, —, Fwd/Check, —;**
5-8 **Fishtail; Fwd, —, 2 end** CLOSED **M facing** WALL, **—; Turn Two-Step; Turn Two-Step;**
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY.

PART B

1-4 **Face to Face Two-Step; Bk to Bk Two-Step; Circle Away Two-Step; Circle Together Two-Step;**
5-8 **Bk, Close, Fwd, —; Side, Close, Thru to** CLOSED, **—; Vine, 2, 3, 4; Pivot, —, 2 M face** LOD, **—;**
9-12 **Fwd Two-Step; Rock Fwd, —, Recov, —; Bk Two-Step; Rock Bk, —, Recov, —;**
13-16 **Progressive Scissors; Progressive Scissors; Turn Two-Step; Turn Two-Step;**
SEQUENCE: Dance goes thru twice plus ending.
Ending:
1-2 **(Twirl) Side, —, XIB, —; Side, Close, Apart, —.**

WHEN MY BABY SMILES AT ME —
Merry-Go-Round 005
Choreographers: Dick and Crystal Taylor
Comment: An easy two-step. Good music makes one think of the once well-known Ted Lewis.

INTRODUCTION

1-4 OPEN-facing **Wait; Wait; Apart, —, Point, —; Together to** CLOSED **M face** LOD, **—, Touch, —;**

PART A

1-4 **Strut, —, 2, —; 3, —, 4, —; Progressive Scissors; Progressive Scissors end** BANJO;
5-8 **Fwd, Lock; Fwd, Lock Fwd, —, 1/4 R Turn M face** WALL, **—; Turn Two-Step; Turn Two-Step end M face** LOD;
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A except to end in OPEN:

PART B

1-4 **Fwd, —, Point Fwd, —; Bk, —, Point Bk, —; Fwd Two-Step; Fwd Two-Step;**
5-8 Repeat action meas 1-4 Part B except to end BUTTERFLY M face WALL:
9-12 **Side, Draw, Close, —; Side, Draw, Close, —; Vine, 2, 3, 4; Fwd, —, Face, —;**
13-16 **Turn Two-Step; Turn Two-Step; (Twirl) Side, —, XIB, —; Walk, —, Pickup to** CLOSED, **—;**
SEQUENCE: A — B — A — B end BUTTERFLY M face WALL plus ending.
Ending:
1-2 **Side, Close, Side, Close; Apart, —, Point, —.**

BACK HOME AGAIN IN INDIANA —
Windsor 4779
Choreographers: Betty and Clancy Mueller
Comment: A peppy two-step with good jazzy music.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** SEMI-CLOSED **facing** LOD, **—, Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Strut, —, 2, —; 3, —, 4, —;**
5-8 **Circle Away Two-Step; Away Two-Step; Strut, —, 2, —; 3, —, 4 end** CLOSED **M face** WALL, **—;**
9-12 **Scissors end in** SIDECAR: **Scissors end in** BANJO; **Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —;**
13-16 **Fwd, Close, Bk, —; (Side, Close, Thru end CLOSED, —;) Bk, Close, Fwd end face** WALL, —; **Open Vine, —, 2, —; 3, —,** 4 end CLOSED M facing WALL, —;

PART B

1-4 **Side, Close, Side, Close; Side, —, Reach Thru, —; Side, Close, Side, Close; Side, —, Reach Thru, —;**
5-8 **Turn Two-Step; Turn Two-Step end** SEMI-CLOSED **face** LOD; **(Twirl) Walk, —, 2, —; 3, —, 4, —;**
9-12 **Rock Fwd, —, Recov, —; Bk, Close, Fwd, —; Rock Fwd, —, Recov, —; Bk, Close, Fwd, —;**

13-16 **Fwd Two-Step; Fwd Two-Step; (Twirl) Walk, —, 2, —; 3, —, 4, —;**

SEQUENCE: Dance goes thru three times plus ending.

Ending:

1 **Apart, —, Point, —.**

MY BEST GIRL — Windsor 4779

Choreographers: Corky and Paulette Pell

Comment: A fast moving two-step. The music is big band sounding.

INTRODUCTION

1-2 CLOSED **M face** LOD **Wait; Side, Touch, Side BANJO, Touch;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Side, Close, XIF, — end** CLOSED **M face** WALL; **Side, Close, Bk, —;**

5-8 **Bk, Close, Fwd, —; Side, Close, Thru end** SEMI-CLOSED **face** LOD, **—; Scoot Fwd, 2, 3, 4; Fwd, —, Pickup to** CLOSED, **—;**

9-12 **Fwd Two-Step; Fwd Two-Step; Progressive Scissors; Progressive Scissors** BANJO;

13-16 **Fwd, Lock, Fwd, Lock; Fwd, —, 1/4 R turn M face** WALL **in** CLOSED, **—; Side, Close, Side, Close end** SEMI-CLOSED; **Fwd, —, 1/4 R turn M face** WALL **in** BUTTERFLY, **—;**

PART B

1-4 **Swd Two-Step; Rock Thru, —, Recov, —; Swd Two-Step; Rock Thru, —, Recov, —;**

5-8 **Face to Face Two-Step; Bk to Bk Two-Step; Circle Away Two-Step; Together Two-Step;**

9-12 **Rock Swd, —, Recov, —; XIF, Side, XIF, —; Rock Swd, —, Recov, —; XIF, Side, XIF end** CLOSED, **—;**

13-16 **Turn Two-Step; Turn Two-Step; Twisty Vine, —, 2, —; 3, —, 4 end** BANJO **M face** LOD, **—;**

SEQUENCE: Dance goes thru twice except second time omit last measure and Side, Close in REVERSE SEMI-CLOSED. Push/Point, —.

NAPOLI THEME — Grenn 17073

Choreographers: Leo and Pat Fiyalko

Comment: Not a difficult two-step and the music is light and very danceable. Cues on one side of record.

INTRODUCTION

1-4 OPEN **Wait; Wait; Apart, —, Point, —; Together to** SEMI-CLOSED **face** LOD, **—, Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Cut Back, 2, 3, 4; Dip Bk, —, Recov to face** WALL**in** CLOSED, **—;**

5-8 **Side, Close, Fwd, —; Side, Close, Bk, —; Side XIB, Side XIB, Side XIB, Side XIB; Walk, —, Pickup to** CLOSED **M face** LOD, **—;**

9-12 **Progressive Scissors; Progressive Scissors end** BANJO; **Lock, 2, 3, 4; Walk, —, 2 end M face** WALL **in** BUTTERFLY, **—;**

13-16 **Face to Face Two-Step; Bk to Bk Two-Step end facing; Side, Close, Side, Close end facing** LOD **in** OPEN; **Walk, —, 2, —;**

PART B

1-4 **Apart Two-Step; Together Two-Step; Fwd, Close, Bk, Close; Walk, —, 2 M face** WALL **in** CLOSED, **—;**

5-8 **Side, Close, Fwd, —; Side, Close, Bk, —; Vine, 2, 3, 4 end** SEMI-CLOSED **face** LOD; **Walk, —, 2, —;**

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except to end M facing WALL:

PART C

1-4 **Side Two-Step end** BANJO; **Rock Fwd, —, Recov, —; Side, Two-Step end** SIDECAR; **Rock Fwd, —, Recov M face** WALL **in** CLOSED, **—;**

5-8 **Side, Close, Fwd, —; Side, Close, Bk, —; Vine, 2, 3, 4; Pivot, —, 2 end M face** WALL, —;

SEQUENCE: A — B — C — C except to end SEMI-CLOSED, A plus ending.

Ending:

1-2 **Vine, 2, 3, 4 end** BUTTERFLY; **Apart, —, Ack, —.**

SINGING CALLS

JOY TO THE WORLD

By Ken Bower, Hemet, California

Record: Chaparral #515, Flip Instrumental with Ken Bower

OPENER, MIDDLE BREAK

Jeremiah was a bull frog
Was a good friend of mine
You do a left allemande come home do sa do
The men star left one time
Turn your partner by the right hand there
Left allemande promenade the square
Joy to the fishes in the deep blue sea
And joy to you and me

ENDING:

Sides face grand square
You know he loves the ladies
You know he loves his fun
He's a rainbow rider a midnight flyer
A straight shootin' son of a gun

Four ladies promenade one time around
Swing your man and promenade the ring
Singing joy to the fishes in deep blue sea
Joy to you and me
FIGURE:
Heads promenade go halfway
Sides do a right and left thru
Touch a quarter same boys run all pass thru
Left allemande and weave the ring
Singing joy to the world
Swing the next and promenade that girl
Joy to the fishes in the deep blue sea
Joy to you and me
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

LEONA

By David Burns, Huntsville, Alabama
Record: Marlet #509, Flip Instrumental with David Burns
OPENER:
Grand square
Well you have been my rock for ages
The only truth I've ever found
And everytime I have stumbled
You picked me up on my way down
Allemande left and weave
Could I lean on you Leona
Swing that girl promenade
Could I lean on you Leona
Till I can make it on my own
FIGURE:
Heads square thru four hands
Around you go now
Do sa do with the corner girl one time
Swing thru boys run right then bend the line
Pass thru and wheel and deal
Center four pass thru
Touch one quarter scoot back
Swing that corner
Lady go around and promenade
Could I lean on you Leona
Till I can make it on my own
TAG:
Let me lean on you Leona
Till I can make it on my own
SEQUENCE: Opener, Figure twice for heads, Figure twice for sides.

FOOLS RUSH IN

By Randy Dougherty, Minneapolis, Minnesota
Record: Square Tunes #216, Flip Instrumental with Randy Dougherty
OPENER, MIDDLE BREAK, ENDING
Sides face grand square
Fools rush in where angels fear to tread
And so I go to you my love
My heart above my head
Ladies chain over and back when we met
I felt my life begin promenade so
Open up your heart and let this fool rush in
FIGURE:
Heads square thru now you count to four
You do sa do star thru and then
Pass the ocean double swing thru
Boys fold girls turn back peel right
Swing and promenade
Open up your heart and let this fool rush in
ALTERNATE FIGURE:
Heads square thru slide thru
Pass thru wheel around flutterwheel
Boys walk girls dodge
Boys run to the right slide thru and
Swing your corner girl promenade
Open up your heart and left this fool rush in
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

JACQUES PIERRE BARDEAUX

By Pat Barbour, Montgomery, Texas
Record: Rhythm #184, Flip Instrumental with Pat Barbour
OPENER, MIDDLE BREAK, ENDING
Four ladies promenade once around the ring
Back home swing that lady around you know
Join up hands circle go moving right along
Allemande the corner weave around in song
He don't eat no gumbo ain't got no pirreaux
Swing that lady around promenade home
There ain't no Cajun in all Louisiana
Don't love the fiddlin
Of Jacques Pierre Bardeaux
FIGURE:
Head couples promenade
Halfway round you know
Walk in square thru four hands
On the old bayou
All the way around a right and left thru
Pass thru trade by touch a quarter friend
Scoot back boys scoot back Michan
Star thru with her promenade go round again
There ain't no Cajun in all Louisiana
Don't love the fiddlin
Of Jacques Pierre Bardeaux
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ABOUT THE SINGING CALLS

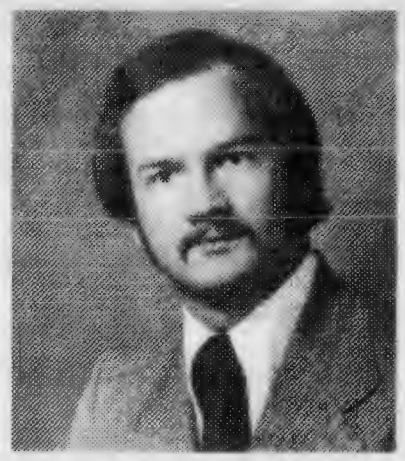
Despite the rush to ad lib on-the-spot hoedown choreography that threatened to take the spotlight over all forms of calling, the real "stars" of the contemporary activity have been the singing calls. These are the "relaxers," the frosting on the cake. Without them square dancing would sadly lack one of its most enjoyable forms.



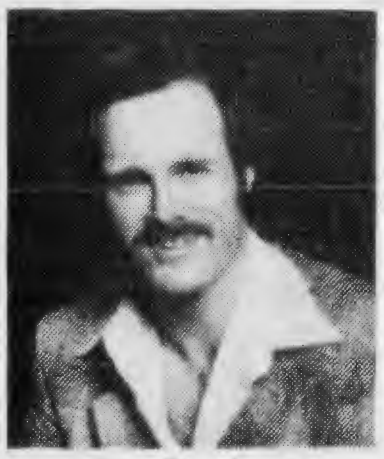
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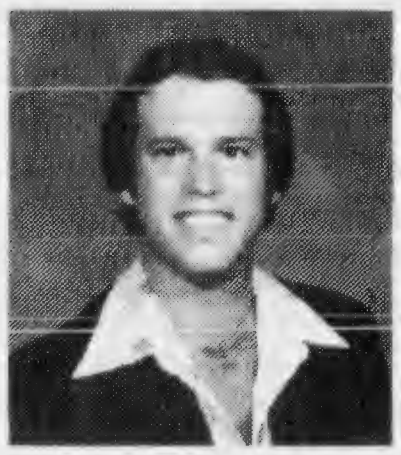
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***RR-172 If They Could See Me Now** by Kip
RR-173 Old Time Rock And Roll by Wade
RR-174 Rainbow Rider by Bob
RR-175 Mexican Love Songs by Jerry
RR-176 What's Forever For by Wade
***RR-177 Reggae Cowboy** by Jerry
RR-178 Don't Believe My Heart by Pat
RR-179 Old Time Loving by Jerry



Kip Garvey



Dave & Nita Smith



Jerry Story



Wayne Baldwin

MEET THE CIRCLE D STAFF

KEVIN BACON
Houston, Tx

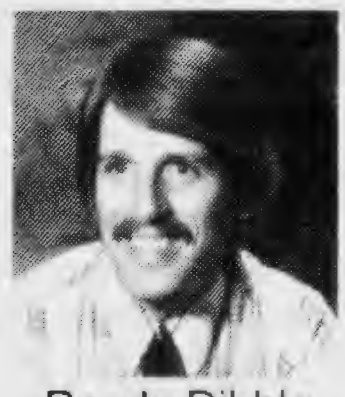
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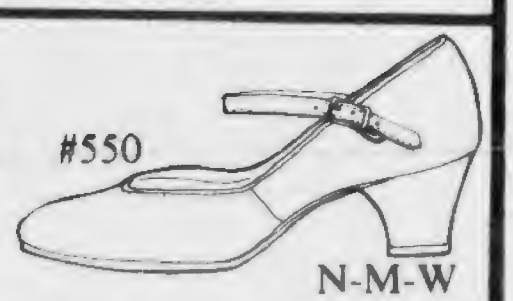
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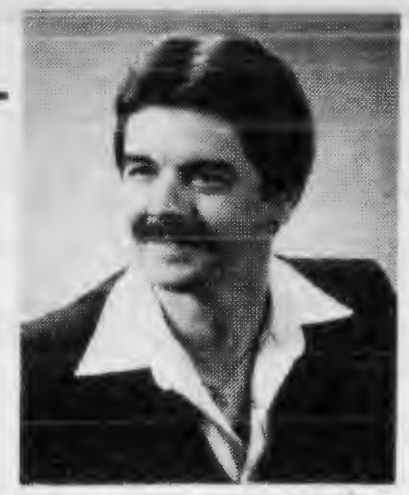
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CALLER of the MONTH



Bob Newman
Paducah, Kentucky KY

WHEN THE ESP RECORDING ARTISTS combine talents to provide a two-day festival in Jackson, Mississippi, this month, Bob Newman will be front and center along with a group of calling cohorts who are part of a fast-rising, youthful echelon with a keen sense of ability and exhuberance, strengthening the leadership ranks. This is not to suggest that Bob lacks historical background for his true introduction to western dancing began at age 11 with a clogging group known as the Polka-Dot Kids. An early measure of calling experience must have left its mark for shortly after his marriage to Nancy, they took up square dancing and in less than 10 years he was launched on a full-time calling career. To date, Bob has called in 28 states and would like very much to try for 50!

An accredited member of Callerlab, Bob is active on the MS and Plus Quarterly Selection Committee. He's been featured at four Nationals as well as numerous festivals and weekends throughout the country and a brief calling tour in England is planned for October of this year. Square dance vacationers will not find it difficult to dance with Bob—he is currently on staff at Kirkwood Lodge in Missouri,

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Fun Valley in Colorado and McCloud Dance Country in California. During the winter months the Sunshine RV Park in Harlingen, Texas, claims him as resident caller and the Newmans run a full dance program, from beginners through A2. As a recording artist, Bob has about a dozen releases to his credit.

Successful? You bet! But talk to him of his success and he'll tell you it is largely due to a great deal of help from many dancers and callers. He cites, in particular, the encouragement of three special mentors, Elmer Sheffield, Marshall Flippo and Gary Shoemake, who have all been instrumental in furthering various aspects of his career. Bob will then add, modestly, "But most of all I owe everything to my wife, Nancy. She is the support and inspiration that has kept me on track!"

LETTERS, *continued from page 3*

each August. In addition I have found this Directory very helpful in locating dances when I have had occasion to be on business away from home. As square and round dance leaders, we enjoy the services SIO and SQUARE DANCING provide to us and our dancers. It's listings such as this that provide that little extra information many dancers and callers look for in a quality square dance publication.

Mike and Kay Turner
Wichita, Kansas

Dear Editor:

We have been Information Volunteers for a number of years and have enjoyed meeting many new square dance friends through this medium. Now we must ask that our names be removed as we are leaving this area. One favor I might ask of those who do contact Info

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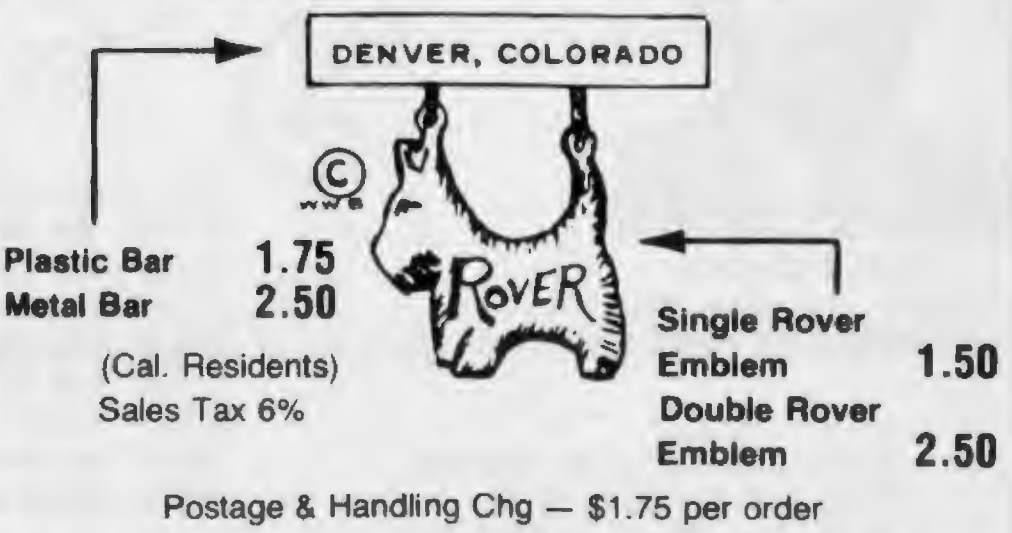
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Volunteers—please do not expect them to provide accommodations in their homes when you visit their city. We had one such request from a square dancer in Europe and it became an awkward situation for us. Thanks for all you have done for traveling square dancers.

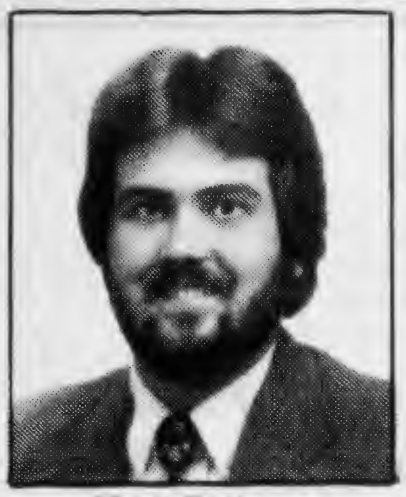
Name Withheld on Request
New York

We sincerely appreciate the selfless work that these Information Volunteers do. Square dancers availing themselves of their services should remember they have volunteered to provide information about where and when to dance in their area. That is all. In addition it should be remembered that this is strictly a volunteer service and is not to be construed as a commercial venture of any type. Our hats are doffed to each of them. - Editor

Dear Editor:

We have enjoyed your magazine for the past 12 years. We especially enjoy Round the World as we do like to travel; also the Style Lab.

Bob and Ginny Hollon
Plant City, Florida



Mark Patterson
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Dear Editor:

It is my belief as a caller and clogging instructor that the basics are absolutely necessary in all that we try to accomplish. Many viewers of exhibitions decide after seeing a demonstration that they could never accomplish the skills necessary to participate. A short demonstration of how you start on the road to happy dancing could work wonders. This is even more important in clogging. Many prospective cloggers turn away after an advanced demo. I always throw in a Cotton Eyed Joe or a beginners' exercise to show how we start. Viewed in this way, reluctant cloggers say, "I can do that; what's next?" What's next is lots of fun, friendship and exercise all set to music.

Joan Niemczak
Cherry Hill, New Jersey

Dear Editor:

In 1970 we expanded the Houston Caller College training program to 48 weeks, four quarters of 12 three-hour sessions. We adopted the Sets in Order Caller-Teacher

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Dear Editor:

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Letters To The Editor

The volume of mail received precludes us acknowledging each letter individually but all are appreciated, whether reprinted or not.

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WHAT'S YOUR HURRY?

continued from page 21

producers, and collectors should comb through their stock to determine whether any of their old records might have easy material that could be of use today. The same applies to books that have been sitting on dealers' shelves for more than two or three decades and that could prove to be most useful in the context described above. Likewise, anyone who has old 78 rpm records should go through them to see whether they might contain useful material.

There is no doubt that some serious difficulties have beset square dancing and although the embryo of the problem began to invade us some 15 or so years ago, it did not become very visible outwardly until about 8 to 10 years ago. Unfortunately, it has been getting progressively worse. Recently it has reached epidemic proportions and has defied a cure despite many suggestions for relief. Now that we have identified the root cause and have even come to grips with some of the multifaceted offshoots, we will most likely be able to conquer it. But it won't be easy and painless, and no quick-fix bandage can be applied in the hope that it will simply go away. If, however, the entire square dance movement will embark on the rather lengthy, but very necessary therapeutic course, and if everyone will work together, the activity will most assuredly survive and emerge in much, much better shape than before.

Activity of Continuous Motion

It can be said that if one were to stand aside for a moment, square dancing today would give the impression of being constantly in motion, of not standing still at all, and of having a veritable army of workers, all of whom are very busily attending to all sorts of myriad tasks. Yet, all the tasks seem to be internalized, i.e., not much is being done outside the square dance movement, leaving one with the impression of a giant dance hall which has no doors and no windows and in which thousands of people are dancing and generating lots of hot air. Although there are numerous overhead fans that whir about ceaselessly, they only circulate that internal hot, stale air. Let's open some windows and doors and let fresh air


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come in. Let's concentrate and work hard on bringing in new dancers to whom we can truly promise lots of fun — but now let's make sure we keep our promise.

HISTORY *continued from page 27*
was ever made or thought of. Fifteen or twenty "friends of the family" would be invited, a fiddler donated his services, a "prompter," as the callers were known then, came to call a quadrille or two and get the contras started off correctly.

The ladies brought a basket lunch which was served around 11 o'clock, communal style (the sandwiches, cakes, pies and coffee placed on a table and everyone there helped himself to what he saw). Then more dancing until perhaps 1:30 or 2 o'clock, when the party would break up, promising to "come again when we can stay longer!" I have attended hundreds of these kitchen junkets and we would dance one square or quadrille during a evening of dancing, all the others were contras varying from easy to fairly difficult. Other



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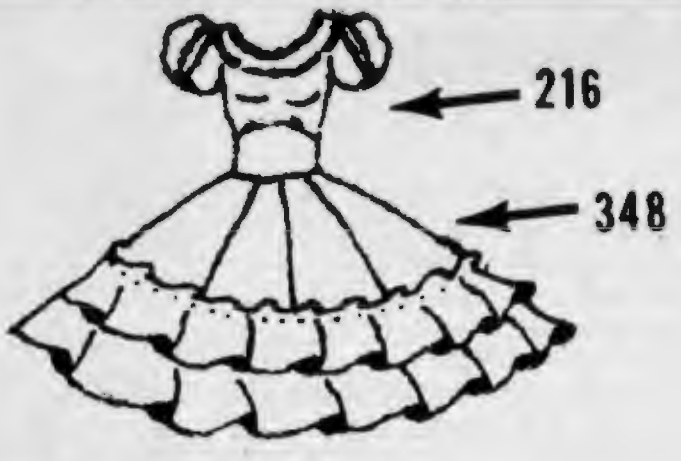
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old-timers have told me the same scheduling of dances was followed in their junkets, so it is safe to assume that kitchen junkets had much to do with the survival of contra dancing in Northern New England.

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LADIES, *continued from page 31*

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tumed. Let good taste dictate what is worn. Add to this variety in style, color and fabric. Don't overlook the importance of coordinated petticoats, pettipants and shoes. Have some well-respected individual help decide on the dresses to be worn. Not everyone fully understands what looks best on her, and someone might choose a color or a style which is not the most becoming. Double-check the length of the skirts. Not only are short skirts unattractive on most individuals, displaying parts of the leg that are better kept hidden, but working on a stage makes dresses appear even shorter than they are.

Square dance fashion shows can add a great deal of enjoyment and enlightment to our activity. If you have an opportunity to be a model, do accept. You are already part of a wonderful recreation. Here's one more way for you to show you enjoy it!

ADVANCED, *continued from page 33*

no call can be fractionalized extemporaneously, i.e. without an explicit teach, and,

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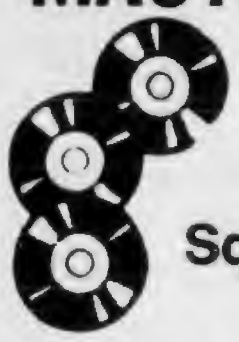
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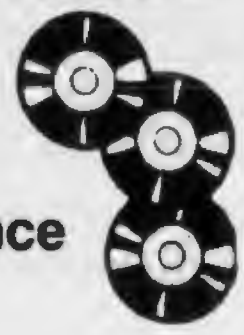
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however, that dancers usually accept fractionalization that they understand. Half circulate and half split circulate, for example, are widely accepted. Indeed, the definition of the call coordinate on the Plus list specifically uses the term circulate half without that call being defined explicitly anywhere in the Callerlab program!

Implicit vs. Explicit

It is my view that one of the features that distinguishes the Advanced and Challenge programs from the Mainstream and Plus is that at Advanced many things that must eventually be understood are implicit and by that fact alone desireable; whereas, at Mainstream most things that must eventually be understood are explicit and by that fact desireable. Those going into Advanced should not expect to see every allowable variation of a call or concept from one caller/teacher. When exposed to an unfamiliar usage, the dancer must try to distinguish between "not allowed" and "not understood." If some fraction of the floor responds with understanding, the chances are that legality is not in question (even though there might be some question about the caller's judgement in using that particular concept at that particular time). A real fact of life is that when two dancers are simultaneously exposed to a new idea, one will relish the opportunity to figure out what to do while the other is frustrated. This difference means that the desires of the two can never be satisfied simultaneously. In the final analysis, no square dance program can continue to exist unless dancers with conflicting goals learn to co-exist. Those wishing extreme challenge must tolerate an occasional overteach; those

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wishing minimum challenge must tolerate an occasional frustration.

CONTRA, *continued from page 38*

The tricky point in this dance follows the right hand star at which point the dancers separate from their partners and each go to their *own* corner to make a left hand star. Following the do paso, the dancers end with a courtesy turn. Retaining this skirt-skaters position, the slant left half promenade is most comfortable.

Our thanks to Glen Nickerson of Kent, Washington for sending us the dance.

SPAIN, *continued from page 49*

area offers quite a bit to do for a tourist.

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RECORDS, *continued from page 30*

swing — promenade (Figure) Head couples promenade halfway — walk in right and left thru — square thru four hands — with corner right and left thru — swing thru — swing thru again — swing corner — promenade.

Comment: A very rhythmic release that has a melody most are acquainted with. The added single voice has a novel approach. The figure is Mainstream all the way. The music is good with a strong beat and an unusual ending adds to the record. Rating ☆☆☆☆

DAYDREAMS — Wild Horse 01
Key: F & G Tempo: 128 Range: HD
Caller: Kenny Reese LC

Synopsis: (Break) Sides face grand square — circle left — allemande — promenade — swing (Figure) Heads square thru four — corner do sa do — swing thru — boys run right — bend the line — right and left thru — flutterwheel — slide thru — swing corner — promenade — swing.

Comment: We welcome a new company from West Germany to the recording business. The grand square is cued in a rush not allowing dancers sufficient time to get started properly. The music is above average on this western tune that includes a duet of voices.
Rating: ☆☆☆

YOU CAN'T JUDGE A BOOK BY ITS' COVER — Lore 1220
Key: G Tempo: 130 Range: HC
Caller: Murry Beasley LD

Synopsis: (Break) Sides face grand square — allemande left — weave — do sa do — promenade (Figure) Heads square thru four — right and left thru — swing thru — boys run right — half tag — swing thru — centers trade — boys run right — square thru three quarters — swing corner — promenade. (Tea cup chain can be alternated with grand square.)

Comment: This release has clear calling for floor



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dancing. The instrumentation includes an organ that provides a very full sound. The melody seemed a bit monotonous on the 7th time through. The overall music is above average. Rating: ☆☆☆

GOT NO REASON NOW FOR GOING HOME — Blue Star 2279
Key: G Tempo: 124 Range: HD
Caller: Lem Graveile LD
Synopsis: (Break) Four ladies promenade — swing at home — join hands circle — left allemande — weave ring — swing — promenade (Figure) Heads square thru in middle — corner do sa do — swing thru — boys run right — tag the line — face right — wheel and deal — touch a quarter — scoot back — star thru — promenade.
Comment: A Mainstream dance using tag the line and scoot back. Lem does a nice job calling and almost gets into a yodel. The melody line seems simple enough for callers. Music is average. Rating: ☆☆☆

LEONA — Mar-let 509
Key: G & A Flat Tempo: 130 Range: HE Flat
Caller: David Burns LD
Synopsis: Complete call printed in Workshop.

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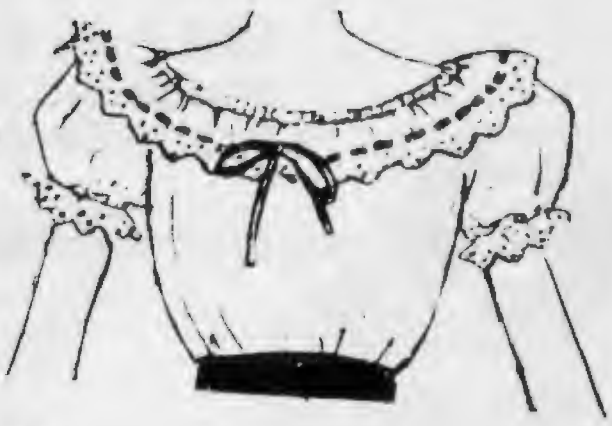
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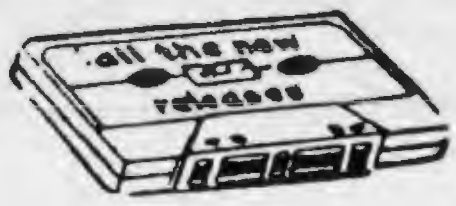
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Comment: A real peppy tune with an excellent instrumental. You may find yourself rushing to get "Could I lean on you Leona" in, but the effort is worth it. The Mainstream figure has enough action to be enjoyable and the calling is also good. Rating: ☆☆☆☆

MARGARITAVILLE — Rhythm 185
Key: D Tempo: 130 Range: HD
Caller: Bob Baier LD
Synopsis: (Break) Sides face grand square — left allemande — weave ring — swing — promenade (Figure) Heads promenade half-way — sides square thru four hands — right and left thru — eight chain six — swing corner — promenade.
Comment: A nice piece of music with great instrumentation. The tune offers a Mexican sound from the word go. The figure has an eight chain six as the most difficult move. Dancers had mixed reactions on this. The four vote won out. Rating: ☆☆☆☆

DON'T CALL HIM A COWBOY — ESP 131
Key: G & G Sharp Tempo: 130
Range: HC Sharp
Caller: Elmer Sheffield LD
Synopsis: (Intro & end) Circle to left — walk


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around corner — see saw own — allemande left — weave ring — swing — promenade (End) Four ladies promenade — swing at home — join hands circle left — allemande left — weave ring — swing — promenade (Figure) Head two couples square thru four — corner do sa do — spin chain thru — girls circulate twice — everybody turn thru — left allemande — walk by first — swing next — promenade.

Comment: A true western sound on this recording. The music is well recorded and includes some hesitation spots that callers will become aware of. This is well done with simple choreography that has been used many times but is most danceable. Rating: ☆☆☆☆

YOU ARE MY SUNSHINE — Square Tunes 215
Key: C, C Sharp & D Tempo: 128 Range: HD
Caller: Tim Marriner LG

Synopsis: (Break) Four ladies promenade — swing at home — walk around corner lady — turn partner by the left — head ladies into center tea cup chain — (Figure) Heads promenade halfway — walk in — touch a quarter — walk and dodge — do sa do outside two — swing thru — boys run right — couples circulate — three quarter tag the line — boys swing thru — girls turn back — extend that tag — swing corner — promenade.

Comment: If you don't know the melody of this tune, you've missed a country classic. The music on the vocal side seemed very subdued to the extent dancers questioned the beat. Calling was good on this Plus call with a three quarters tag the line. Rating; ☆☆☆

MISSISSIPPI SQUIRREL — Blue Star 2278
Key: C Tempo: 130 Range: HE
Caller: Lem Gravelle LD

Synopsis: (Break) Grand spin or grand parade (Figure) Heads promenade halfway — walk in square thru four hands — right and left thru — veer left — ferris wheel — square thru three hands — right and left thru — swing — prom-

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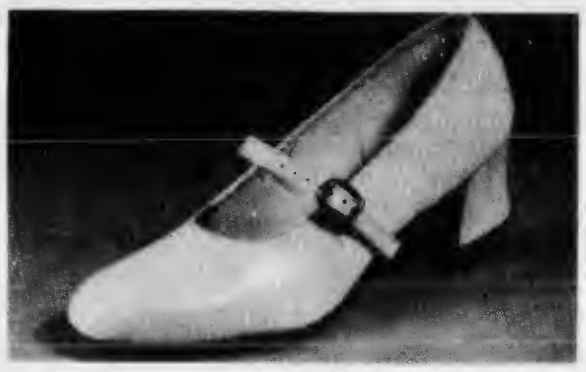
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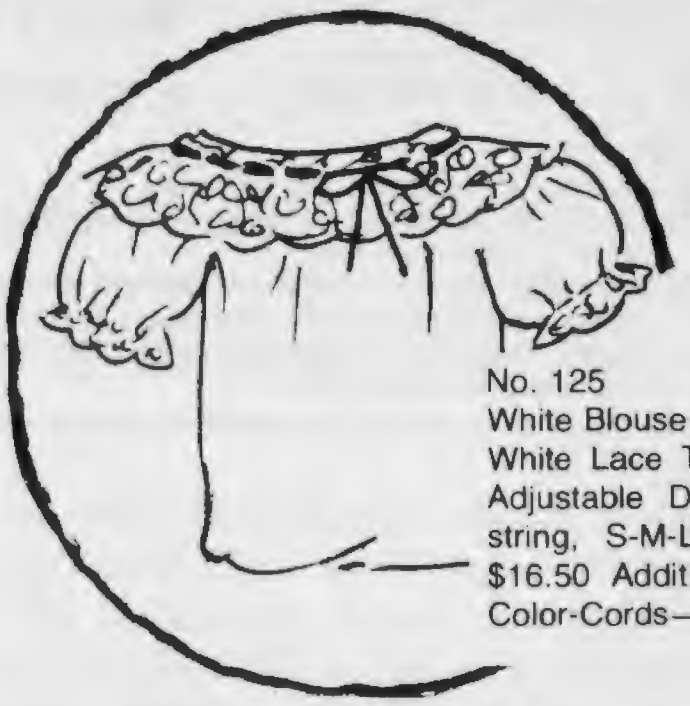
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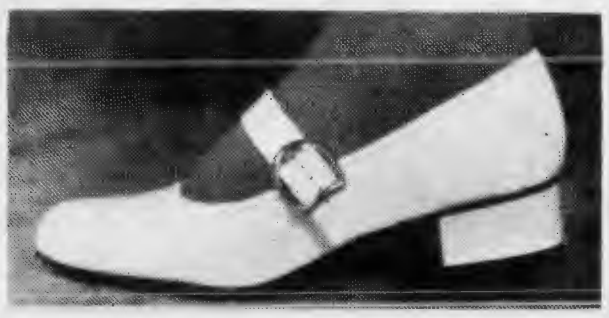


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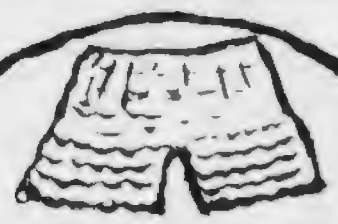
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enade.

Comment: A really novel tune with a different approach to square dancing and a good beat. Lots of memory work but caller can handle with practice. Figure is Mainstream and music is above average. Words were rather difficult to understand on the introduction prior to the figure. Rating: ☆☆☆

BLAME IT ON MEXICO — Ponderosa 010
Key: D Tempo: 120 Range: HD
Caller: Johnny Kozol LD
Synopsis: (Intro & end) Circle left — left allemande — do sa do — left allemande — weave ring — do sa do — promenade (Break) Four ladies promenade — swing at home — join hands circle — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four — corner do sa do — swing thru — boys run right — ferris wheel — right and left thru — square thru three hands —corner swing — promenade.

Comment: The tempo seemed faster than is listed but after three takes your reviewer arrived at the speed rated above. This Mainstream figure has the usual movements. Music is above average and the calling is clear. Rating: ☆☆☆

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GET BACK — White Knight 005
Key: F Tempo: 128 Range: HE Flat
Caller: Michael Johnstone LC
Synopsis: (Break) Sides face grand square — circle left — left allemande — promenade (Figure) Head two couples square thru four hands — corner do sa do — swing thru — spin the top — move up and right and left thru — square thru three hands — swing corner — promenade.
Comment: The music was too loud for voice clarity, not permitting floor dancers to hear clear directions. A new voice sometimes is difficult to understand especially on the first time through. Grand square and circle left is rushed in some places. The melody line is average and although the music is different in many ways to what we normally hear, it is certainly acceptable. Rating: ☆☆

REPEAT AFTER ME — Square Tunes 218
Key: A Tempo: 130 Range: HC Sharp
Caller: Jim Lee LE
Synopsis: (Intro & break) Walk around corner — see saw own — men star by right — corner allemande left — turn partner right — four girls star by left — box the gnat — swing that man — promenade (End) Walk around corner —



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Comment: A Mainstream dance that has a melody line that is well established. On the called side you will notice the tempo is slow compared to the instrumental. Music is above average. Rating: ☆☆☆

4 LEAF CLOVER — Red Boot Star 1282
Key: G & A Tempo: 128 Range: HC Sharp
Caller: Chuck Meyer LG
Synopsis: (Intro & end) Four ladies chain — rollaway — circle left — four ladies rollaway — circle left — left allemande — weave ring — do sa do — promenade (End) Four ladies promenade — swing at home — circle left — left allemande — weave ring — swing — promenade (Figure) Heads promenade halfway — down middle square thru four hands — right and left thru — veer to left — couples circulate — ladies trade — bend the line — square thru three quarters — swing corner — promenade.
Comment: A nice and fairly new sound produced by Red Boot. The beat is strong and pronounced. The melody is one all can sing along with. Figure is Mainstream all the way. The overall dancer reaction was good. Rating: ☆☆☆☆

JOY TO THE WORLD — Chaparral 515
Key: D & E Tempo: 128 Range: HE
Caller: Ken Bower LD
Synopsis: Complete call printed in Workshop.
Comment: Good music, good calling, smooth dance figure. A nice melody on this tune makes this one of the better records this month. Hesitation spots in the instrumental



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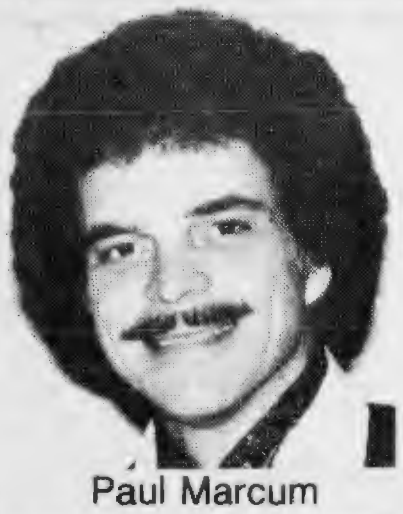
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add to the enjoyment. Ken sounds very relaxed on this release. Rating: ☆☆☆☆

I DON'T WANT TO CRY — Rhythm 186
Key: F Tempo: 130 Range: HD
Caller: Kip Garvey LC
Synopsis: (Break) Circle left — left allemande — do sa do your own — men star left — turn partner by right — left allemande — swing own — promenade (Figure) Heads promenade halfway — square thru four — right and left thru — veer left — ferris wheel — square thru three quarters — swing corner — promenade.

Comment: A ballad type of release that has a nice melody line and can be handled by callers. The figure is strictly Mainstream. The calling is well done and enjoyable. Music has a country feeling. Rating: ☆☆☆☆

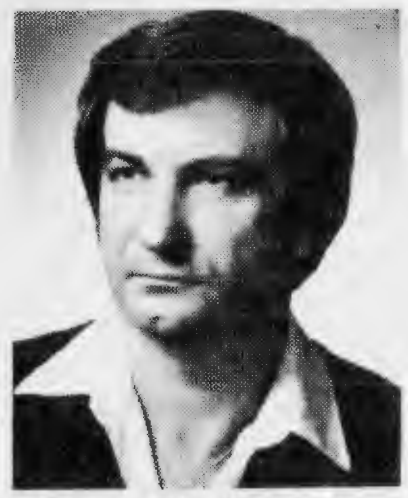
HEART OF MY HEART — Blue Star 2277
Key: F Tempo: 130 Range: HC
Caller: Johnnie Wykoff LC
Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left allemande corner — weave ring — swing — promenade (Figure) Head two couples square thru four hands — make right hand star

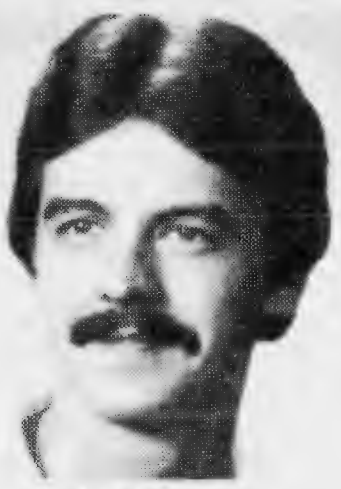

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Comment: Welcome back — This is an old favorite melody returning to the scene. Johnny has brought many of the old tunes back and the dancers seem to always enjoy them. Figure is average and the music is above average. Rating: ☆☆☆

18 WHEELER — Cross Country 503
Key: E & F Tempo: 130 Range: HD
Caller: Tom Manning LC Sharp
Synopsis: (Break) Circle left allemande — turn partner right — men star left — turn thru at home — left allemande — swing own — promenade (Figure) Heads promenade halfway — walk in square thru — right and left thru — veer left — couples circulate — girls trade — bend the line — square thru three — swing corner — promenade (Tag) Four ladies chain across — chain back — (Alternate Exp figure) Four couples promenade halfway — heads pass thru — separate around one — lines go up and back — pass thru — wheel and deal — girls make a wave — all ping to a diamond — flip the diamond — ladies trade — recycle — swing — promenade.

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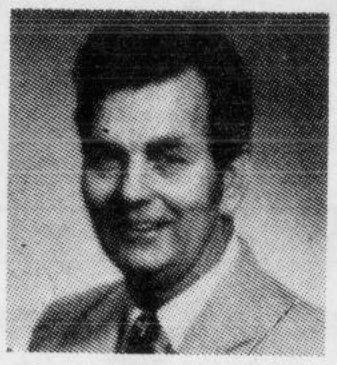
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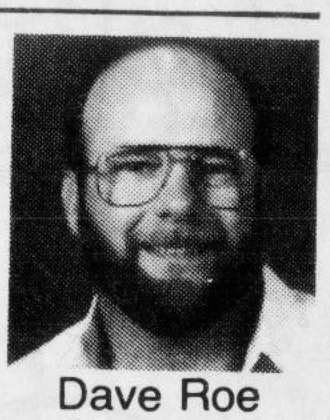
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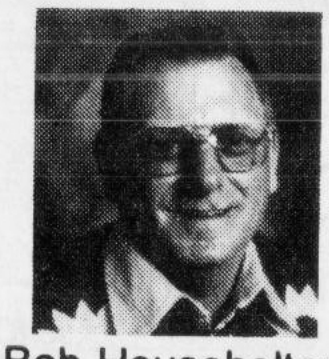
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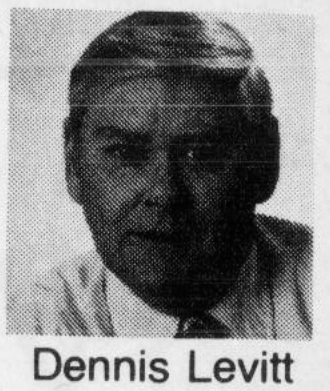
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Comment: A good musical instrumental by Cross Country. A Mainstream dance figure is included and there is also a Callerlab experimental move ping to a diamond that can be used if wanted. Key change provides an added lift for the dancers. Rating: ☆☆☆☆

LET ME BE YOUR TEDDY BEAR — Chicago Country 14
Key: C Tempo: 128 Range: HD
Caller: Bob Poyner LB
Synopsis: (Break) Circle left — left allemande — do sa do — left allemande — weave ring — swing — promenade (Figure) Heads promenade halfway — sides right and left thru — sides square thru four — do sa do — eight chain four — swing corner — promenade.
Comment: Shades of Elvis once again! A good piece of music well recorded with the use of well selected instruments. The Mainstream figure is average. Dancers' reactions were mixed but the vote leaned towards the rating given. Rating: ☆☆☆☆

BABY I'M IN LOVE WITH YOU — Lore 1219
Key: G Tempo: 132 Range: HD
Caller: Bob Graham LA Sharp
Synopsis: (Intro) Sides face grand square —



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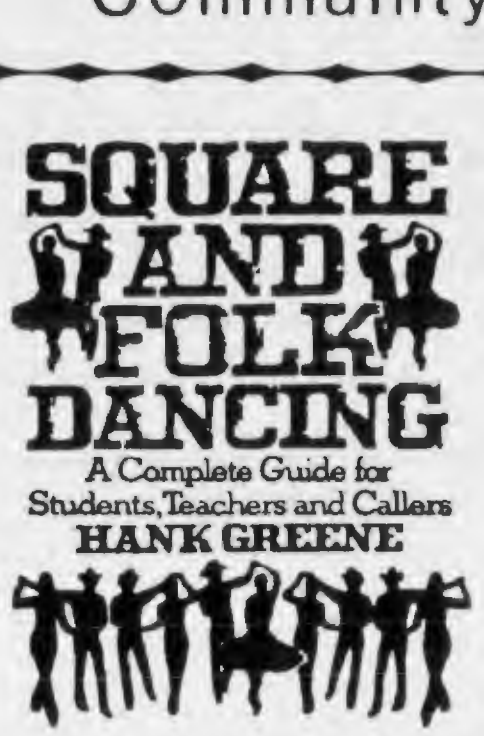
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Comment: The dance moves well with lots of rhythm and a nice melody line for callers to follow. Figure is not difficult and is easy to dance. Please note the instrumental side is faster than the called side. Rating: ☆☆☆

SHE GOT AWAY WITH MY HEART — Blue Star 2280
Key: F Tempo: 126 Range: HD
Caller: Rocky Strickland LF
Synopsis: (Intro & end) Sides face grand square — four ladies chain — chain home — promenade (Break) Four ladies chain — rollaway — cricle left — left allemande — weave ring —swing — promenade (Figure) Heads promenade halfway — sides right and left thru — square thru four — do sa do — eight chain four — swing — promenade.



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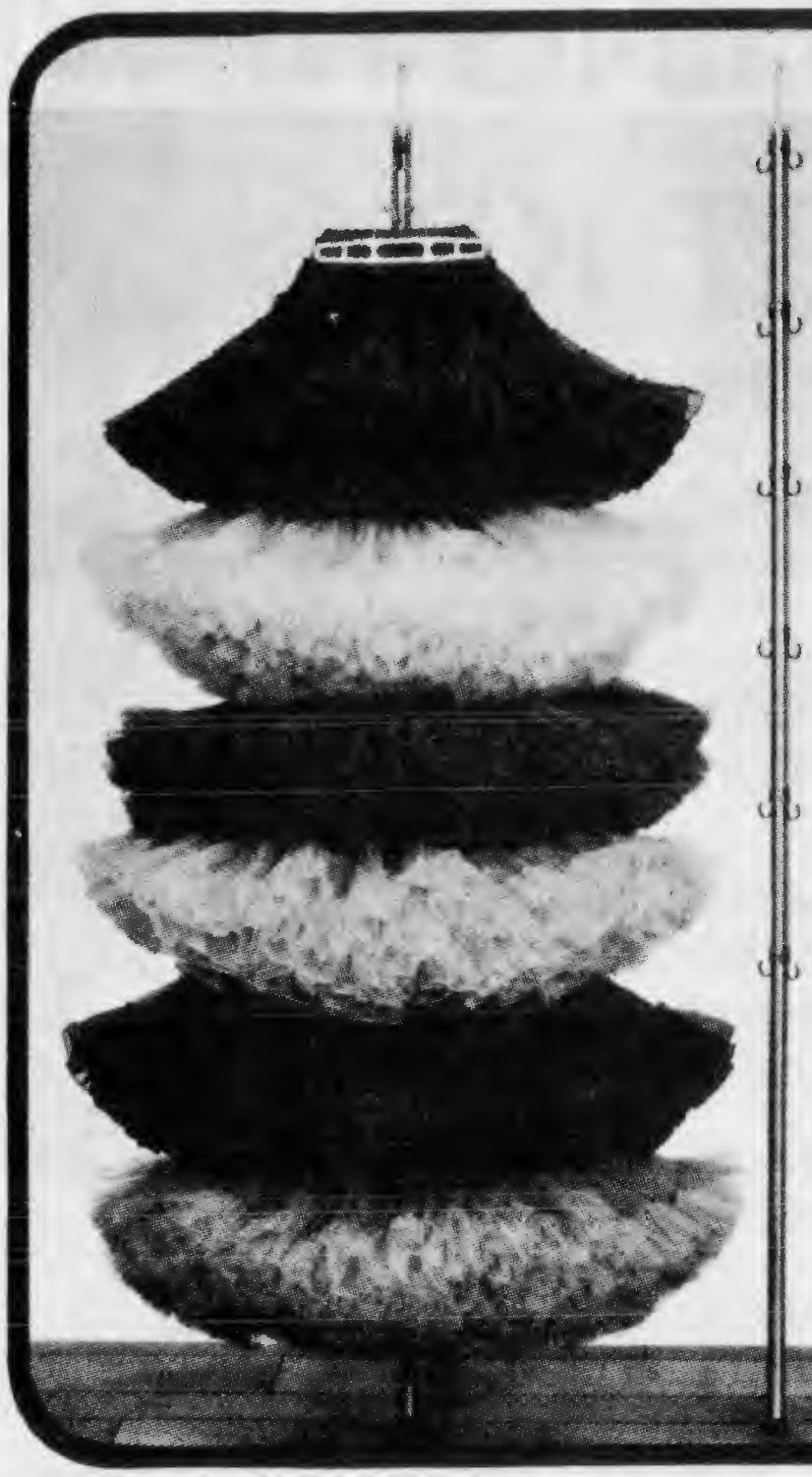
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Comment: A nice change of pace on this release with Blue Star music that continually improves. The dancers' quick small steps contribute to the success of this dance. The figure is a simple eight chain four movement. Nice calling. Rating: ☆☆☆☆

SEVEN SPANISH ANGELS —
Red Boot Star 1283
Key: E Flat Tempo: 134 Range: HE Flat
Caller: Jack Murray LD
Synopsis: (Intro) Sides face grand square — circle left — left allemande — promenade (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave — do sa do — promenade (End) Heads ready grand parade — (Figure) Heads square thru four — sides rollaway — do sa do — swing thru — boys run right — lines pass thru — wheel and deal — double pass thru — leads partner trade — pass thru — left allemande — promenade.
Comment: The music is very adequate with a different rhythm for callers and dancers. Quite a few words to utilize in the calling. The calling is clear on the record. Dancers had mixed reactions. Wording to start grand parade seems slightly rushed. Rating: ☆☆☆


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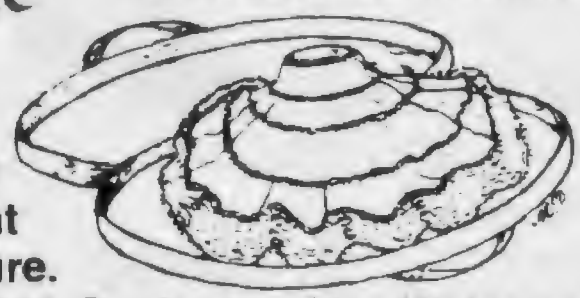
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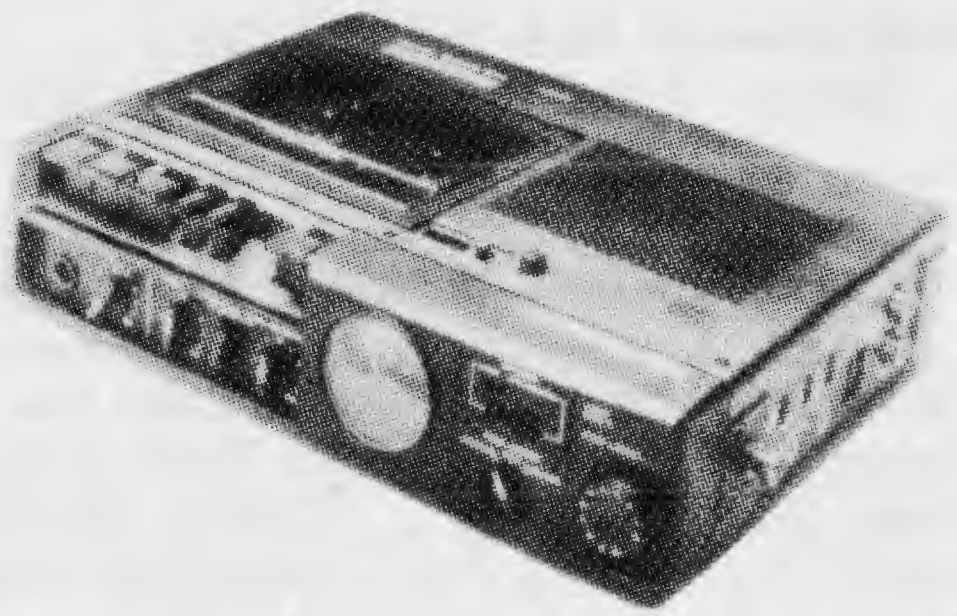
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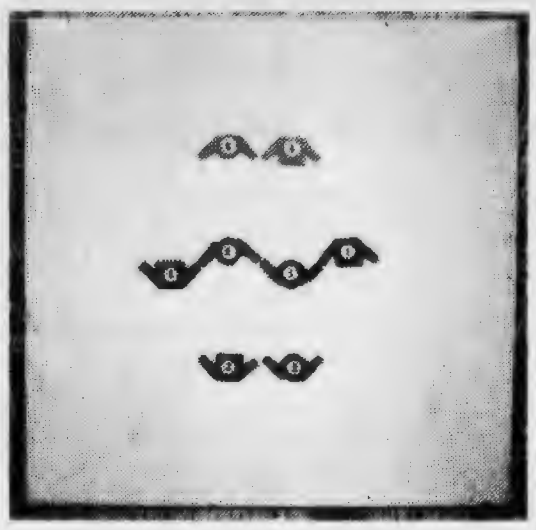
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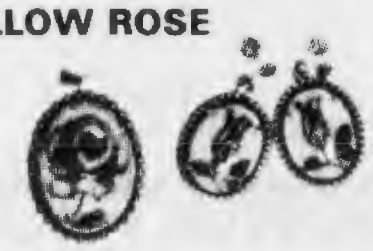


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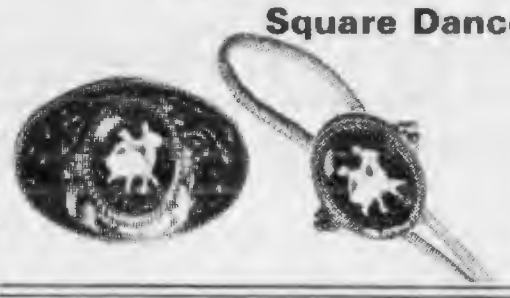
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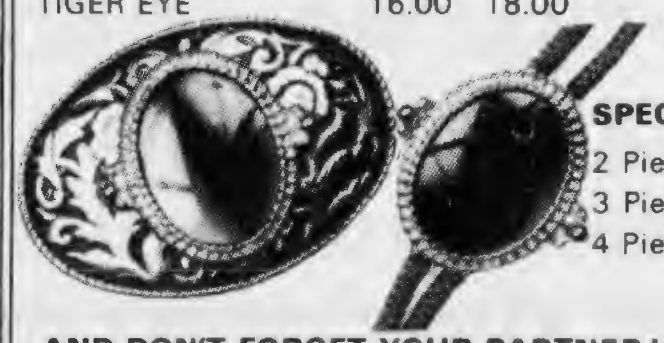


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HANDICAPABLE LIST CORRECTION

Please correct the addresses for the following two names of callers working with handicapable dancers. These appeared in the July magazine.

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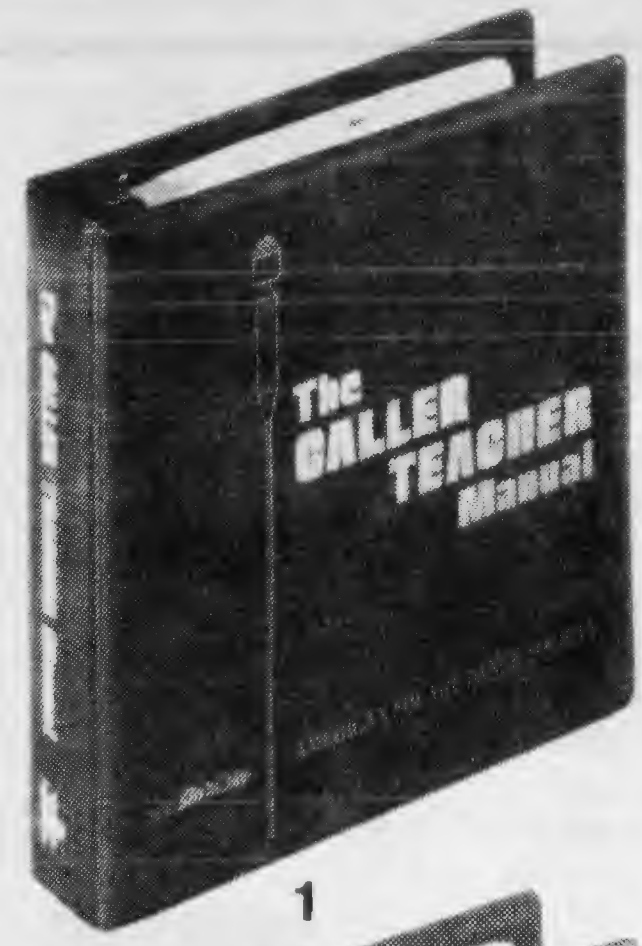
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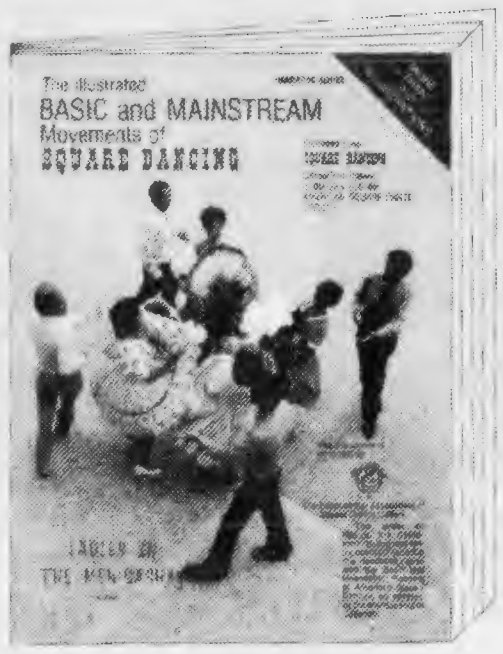
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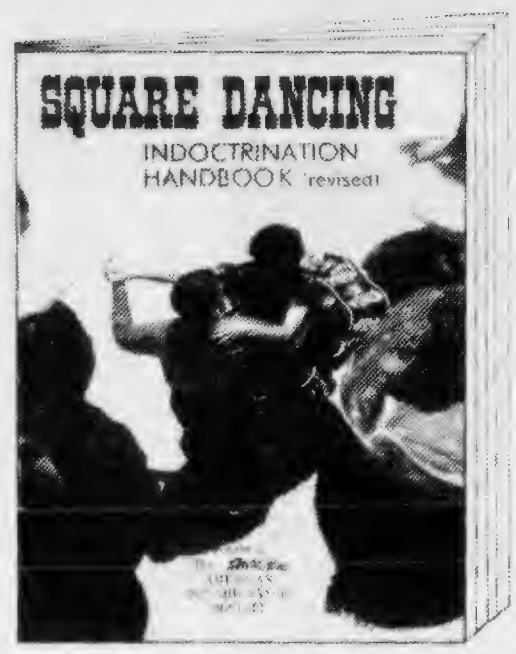
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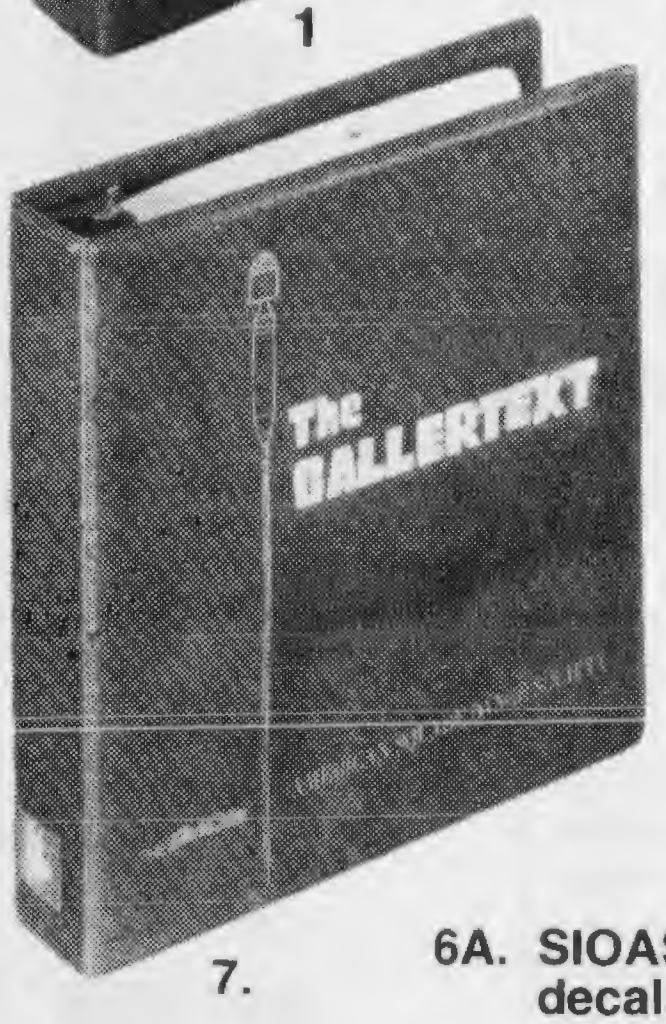


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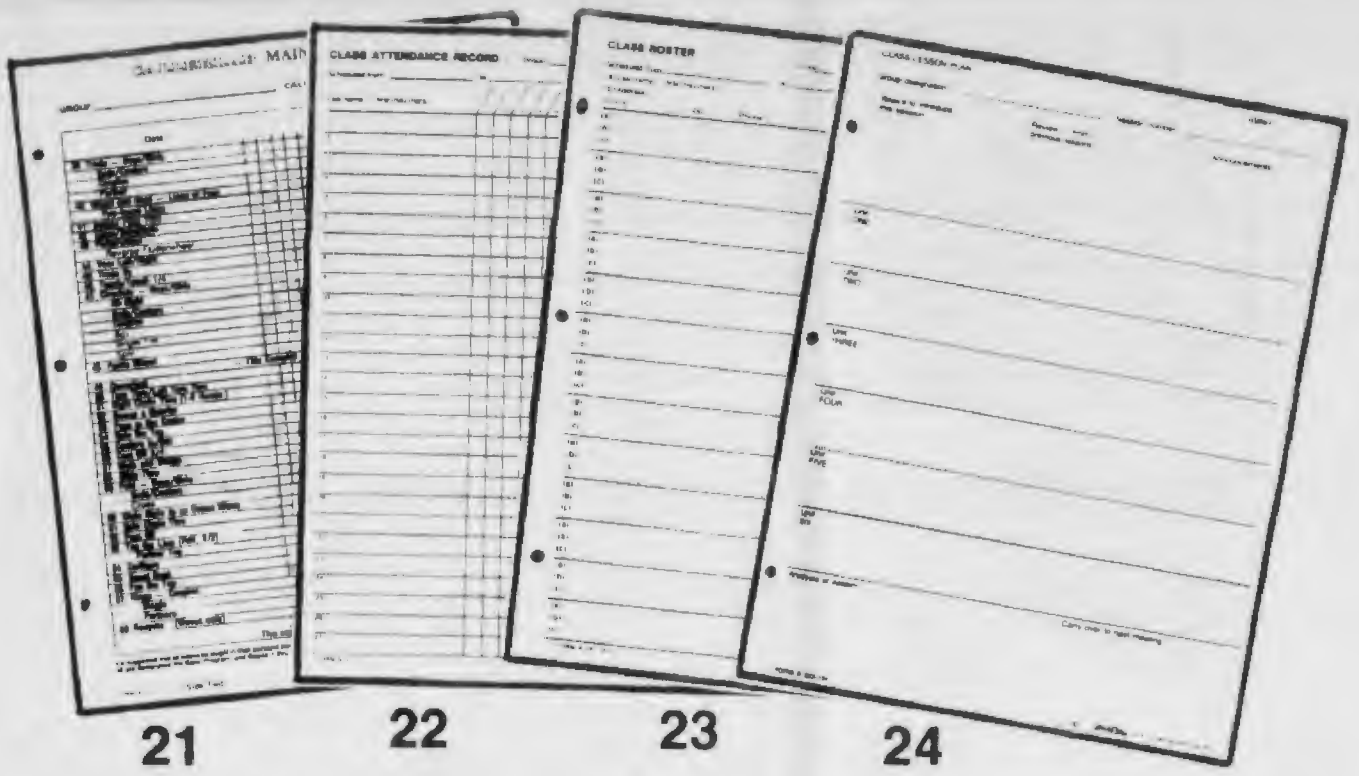
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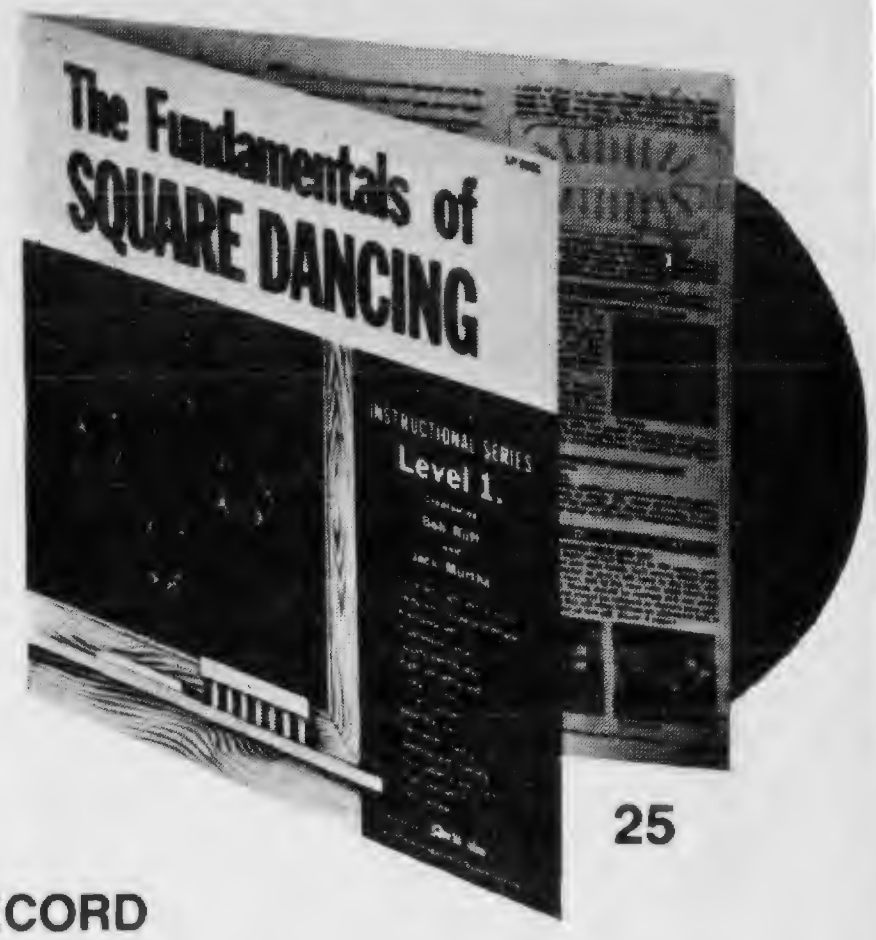


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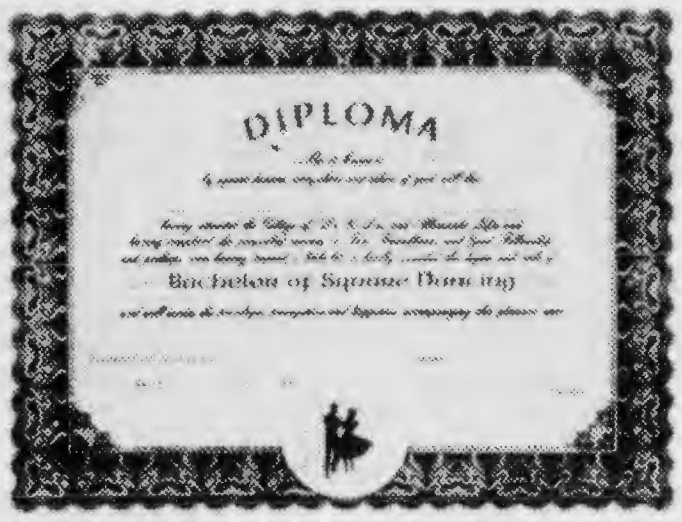
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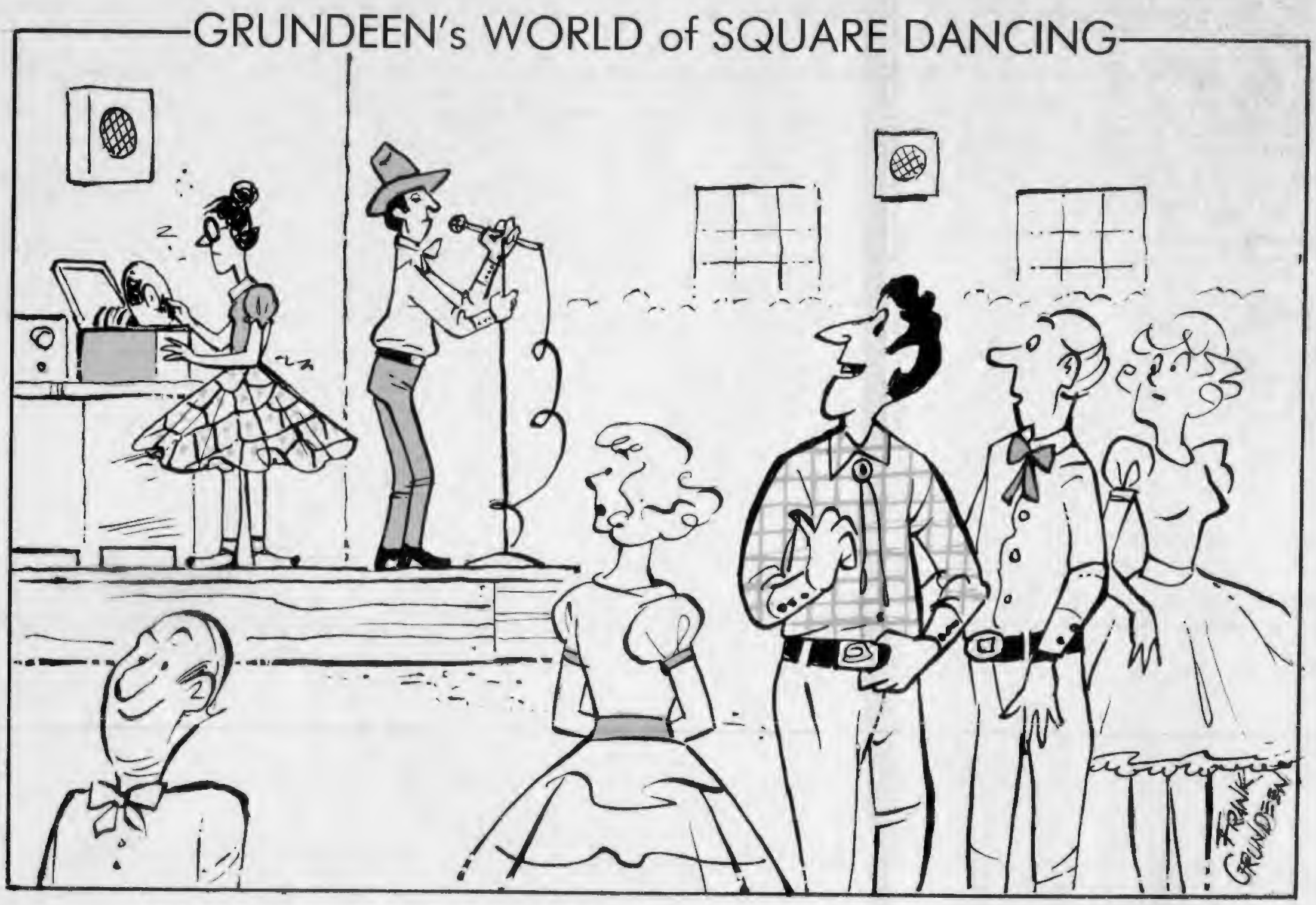
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